½d. Weekly. 6s per Ann.

The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES

No. 127. Vol. 5. [Entered at Stationers' Hall.] OCT. 14, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

JURY'S IMPERIAL PICTURES, Ltd.

'Phone 3846 Central. **142 Long Acre, London, W.C.** Telegrams: "JURIGRAPH."

GAUMONT'S NEW FILMS

THIS WEEK'S NOVELTIES.

Released 13th October, 1909.

		FEET
	One good turn deserves another	610
	DRAMATIC (TINTED)	
	I'll show you how it happened	335
	COMIC	
	The Hypnotic Mirror (Comic)....	278
	The Wrong Hat (Comic)	393
	French Military Manœuvres	488
	TINTED	

NO.		FEET
227	The Old Shoemaker (Theatre dramatic)	88[illegible]
228	The Soldier's Dream ,, Tinted	4[illegible]
225	The Traitor ,, Tinted	530
768	The Four Tomboys	221
771	The Boxing Waiter	315
784	From Servant Girl to Duchess	366

UFFELL'S IMPERIAL BIOSCOPE

Syndicate Limited.

Specialists in High-class Kinematograph Shows. The Best Only. Nothing too large, nothing too small.

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Kinematograph Apparatus of every description for Sale.

[illegible] us your enquiry:—**12 Little Newport Street, London, W.C.**

Telegrams: "RUFFOSCOPE, LONDON." Telephone: GERRARD 6695

LUX" FILMS

To

Hiring Firms & Showmen

LATEST SUBJECTS.

NEW TITLES AND LENGTHS

Ready for Immediate Delivery.

Football Craze	331 feet	£5 10 4
The Countess's Revenge	888 feet	£14 16 0
New Boots	465 feet	£7 15 0
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Souvenirs of Paris	281 feet	£4 13 8
A Matrimonial Muddle	577 feet	£9 12 4

Write for weekly list of descriptions of our Films

SOLE AGENT for United Kingdom and all British Colonies—

R. PRIEUR, The Film House, Gerrard Street, London, W.

Telephone No. 9115 Gerrard Telegraphic Address "ENERPHONE, LONDON"

The Kinematograph & Lantern Weekly.

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THE
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Reduction for a Series.
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.
Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.
All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Shall We Descend to 3d?

Severe indignation has been caused this week by the rumour that certain firms were going to adopt 3d. nett. as the selling price of their productions. We came upon a coterie of interested makers and agents in Cecil Court on Monday, who were very agitated at the idea of cutting down to this unprofitable figure. We were not long back in our office at Tottenham Street before callers with pronounced views on the subject, proved that there was some strength in the report. We were told that Pathé Frères had already for some time sold their subjects at 3d. a foot, and we were confronted with an invoice showing that another firm, who boasted of their principles to maintain prices, yet had given a substantial discount which reduced the subject to 3d. per foot.

We thought it wise to hear what Mr. Solenne had to say upon the matter, and he assured us in very determined language that Pathé had never sold their new subjects at so ridiculous a figure.

"Certainly, we have sold at 3½d.," said Mr. Solenne, "but then, are not all makers selling at this figure by allowing discounts? When I took charge of the English agency our shelves were overstocked and I had to reduce them by selling at second-hand prices, but as soon as they were cleared I made it a practice to keep from such an accumulation, and only obtain a sufficient number of copies to fulfil our orders. Of course, if we did sell at 3d. that is our own business. Our position is strong enough to make us independent in our actions, and if we found that the market was being cut up, we are in a position to do what we think wise in the matter, without being dictated to by other members of the trade."

We had not received complaints as to Messrs. Gaumont's, but we thought it wise to to see Mr. Bromhead and hear what he had to say on the subject. So full of orders is the firm, that we discovered the worthy manager hard at it, assisting salesmen in the showroom, but we managed to secure his attention for a minute or two.

"Yes," said Mr. Bromhead, "I have heard rumours that prices are not being maintained, but as far as our firm is concerned, we shall endeavour to maintain the price, although as able to cut as anyone in the trade, if necessity occasions. As far as I can see there is no method of stopping the underhand work that undoubtedly exists in the trade, and which many of the makers bring upon their own heads by their weak-backed policy. Time after time we threaten to close accounts because unfair discounts have been taken off on settlement—discounts which we refuse to allow, and have in many cases threatened to take proceedings to recover. Showmen must have good stuff, and when they find that bullying the manufacturers into selling his goods at unprofitable prices will not come off, they will agree to pay the legitimate figure. Renters find they are compelled to pay in eight days for American subjects because they can get them on no other terms. Do they expect to make up the difference by cutting down the English maker? Of course, if English makers are foolish enough to agree to be wiped off the map, then I have nothing to say for them, but I believe that if they will turn out the right stuff and rigidly keep to the right price, they will continue in business to the general good."

There is good common sense in the arguments of both gentlemen, and we seriously advise manufacturers to maintain such a price as will make it worth their while to keep in the business. Let them remember that the question is one of the survival of the fittest, and that only by keeping up a high standard in the quality of the film, strength and originality in the subject, and maintaining a fair price for their work, will they be able to outlive any slump that may take place in the industry at a future date.

Twelve
NEW Subjects Every Week

Comic Films. Trick Films.
Dramatic Films.
Historical Films. Coloured Films.

FILMS THAT PUT MONEY IN THE POCKET
AND
PLEASE THE PUBLIC.

ATTRACTIVE PROGRAMS ARE THE KEYNOTE OF SUCCESSFUL PICTURE ENTERTAINMENTS; OTHER INDUCEMENTS OFFERED TO THE PUBLIC TO PATRONISE KINEMATOGRAPH SHOWS ARE OFTEN NULLIFIED BY POOR PROGRAMS, AND IT THEREFORE BEHOVES THE SMART MAN TO SEE TO HIS PICTURES FIRST.

GRIP THE INTEREST OF THE PUBLIC AND YOU AND FAILURE WON'T MEET.

PATHÉ FRÈRES
LONDON,

Telegrams: "Phonofilm, London"
G.P.O. Telephone No. 3037 Central
Nat. ,, ,, 3239 Gerrard

31-33 Charing Cross Rd., W.C.

The Third International.

On October 28th our third special number will be published, and readers who know our policy of being thorough in our work, without exaggerated boasting, will find our writers and correspondents have excelled in making this a record in trade journalism. Our first special number consisted of 48 pages, the second of 68, and now considerably over 100 pages, will be issued at our usual rate of 1d. But this is not all, among the special contributions will be articles by Mr. Chas. Urban, Mr. Hay Taylor, Prof. Golding, Mr. P. E. Stow, Mr. W. G. Barker, "Stroller," "Condenser," Mr. J. W. Hudson, Mr. T. Robson, An Interview with Mr. Hepworth, Mr. W. S. M. Knight, L.C.C. Mr. P. Letheule, (Paris), Mr. S. Sturgeon (America), An Interview with Mr. G. H. Cricks, and other leading personalities of the trade.

A special art paper supplement will enable friends abroad to have some idea of the features of traders in this and other countries, for we are reproducing 40

PHOTOS OF TRADE LEADERS.

As in all our previous editions, the advertisements will be genuine announcements from firms who recognise the importance of our journal as the original and leading medium of the trade throughout the world. Our matter will be original (to be copied as usual by journals in other lands, to be re-hashed again later by our plagiarists).

Space in a real live journal with a genuine circulation s valuable, and intending advertisers must book space by Tuesday next or we cannot guarantee that their advertise ments will appear.

We should also be obliged if those who have promised us photographs, material for articles, etc., would make a note of the fact that all such matter, to ensure insertion, should be sent immediately.

Success of Our Operators' List.

It affords us much pleasure to record the receipt of further batches of applications from employers throughout the country, for names and addresses of operators on our List. The necessity of such a List is emphasised not only by the quick response from proprietors of theatres and secretaries of companies, but also from the fact that some of the applications were marked "Urgent." We are forwarding by post all the letters received from operators in rotation, and are adopting a similar plan in cases where requests are made to us to send names and addresses of distinctive numbers. The want of good operators is clearly shown by the fact that in some instances the addresses of one or two operators are wanted in one or two places, according to the *precis* of their qualifications appearing in the WEEKLY. Up to the present it is gratifying to know that we have been able to "place" something like twenty operators.

In the meantime we print two characteristic letters bearing upon both sides of the question—the employers and the operators. The first is written by an operator who claims to be a "first-class man, used to electric and gas, any kind of machine, can fit up and pull down without assistance," and, judging from the information before us, has certainly had an excellent all-round experience. He states that he "doesn't want the earth" but thinks 32s. 6d. not too much to ask. His number on our List is 258. Here is his letter:—

"Dear Sir,—I was very interested in 'Some Operators on Our List.' Take 202, 'operator who wants a man's wage.' Well, replying to an advertisement for an operator to make himself generally useful,' I received a wire from a firm three weeks ago, 'Offer you 25s. a week to commence.' Well, I accepted. You will say Why? Because it was either do that or starve. Well, when I arrived he called me in his office and asked if I was a practical man, I told him certainly I was, telling him to refer to different parties, or see for himself at the night show. I have been given to understand from the boys on the show I am the third operator this season since they opened in August. The first one being cleared out the second night, the second one leaving to go to a good shop, I, having quite enough, finished October 9th. Being short of a man for two nights I hear the manager goes to try his hand, and sets fire to the pictures. Now to the duties of making yourself useful, Monday, be at the hall at a quarter to nine, take an armful of window bills and walk to a place four miles away, renewing the stuff that has been taken out of the windows over Sunday. Tram back to the hall about 2 o'clock to get films ready to run through about 5.30, after films are right if there happens to be a football match at 4.30 handbill the crowd going in. Until wanted for the graph at night, dodge about front of house, doorsman, etc. Duties Tuesday and Wednesday, time 9 till 2.30 and 5.30 till finish of show about 10.30. Oh, you have to assist with covering seats up after the audience are out each night. Thursday Friday, and Saturday same hours, out in the daytime with next week's bills. He would have liked me to come Sunday but it did not come off. All for the magnificent sum of 25s. weekly.

I am a first-class operator, electric, gas, stage electrician, etc., any length of show, make of machine, etc. Fit up and pull down all my own stuff without assistance. I ran the Johnson-Burns fight through Wales for a firm that bought the sole rights for this part, at a good salary, but you know it was not such a success as expected, also the Langford-Hague for the same people. I don't work on references I would sooner have anyone write direct to the firms I have been with. I was three seasons with T. W. Poole, knowing all the towns as far down as Penzance, Transfield's Hippodromes and Circuses, etc. I don't want the earth, 32s. 6d., well even 30s. I must live. Age 26."

THE OTHER SIDE OF THE QUESTION.

An operator writes as follows:—

"Dear Sir,—If you will allow me a line in your paper I should just like to say a word or two about the 'operators' (?) that we have on our side of the Tyne. I have seen a few shows, if you can call them shows. . . . I was in one hall the other Sunday evening and the handle-turner, not an operator, couldn't get his carbons right, and the consequence was a very bad light; two or three went in to help the 'operator' (?) and it took four of them all their time to get a decent light. Such men don't know the risk they are running. They must be working very cheap, which is very hard on really competent operators who are out of work. The sooner a stop is put to these 'handle-turners' the better it will be for competent operators and proprietors."

We append particulars of a few more operators wanting berths:—

257. A. H. K. has had four years' experience with reputable firms whose names he furnishes, and states that application may be made to them for references.

259. H. P. holds a diploma from a bioscope school, has given two public shows on A.C. and D.C. currents. Desires an assistant's berth.

260. C. H. Y. is a practical photographer and has a thorough knowledge of operating with limelight; has used all makes of machines, and has had experience with electric projection with the kinematograph. Can do camera work, developing, printing, and finishing. Has been four years with one photo company, and can furnish good references.

261. C. L. has served his time at a bioscope school, from which he received a certificate. He is 21 years of age and an abstainer. Is thoroughly well up in theory and can work on both currents, also lime. Wants a start to gain experience and would be content with a living wage.

BUTCHER'S SERVICE

For all Empire Exhibitors

Empire Pictures

To be Released Oct. 22nd.

THE VETERAN'S STORY

The watch that saved my life.

A stirring battle story of the Georgian period told to the youth of to-day. All the scenes of an old man's story are realistically depicted, making a very thrilling chapter.

No. 117. Length 320 ft. Price £5 9 4

Released To-day.

THE MAKING OF A SAILOR

Life on board a training ship.

SYNOPSIS.—March Past—Vaulting Exercises—Physical Drill—Rifle Drill—Cutlass Drill—Fencing Bout—Rope Splicing, etc.—Boxing Contest—Gun Drill—Grand Tattoo and Horn Pipe Dance.

No. 102. Length 370 ft. Price £6 3 4

THE AMOROUS SCOTCHMAN

A Short Humorous Subject.

The troubles of an old farmer with his servants—The love-making of an eccentric old Scotchman and the impudence of the snap-shot fiend.

No. 107. Length 133 ft. Price £2 4 3

Empire Film Hire Service

An Up-to-Date Film Renting Concern at your command.

Showmen everywhere who use our service are having packed houses nightly. There is a reason!

Picture Shows are drawing crowds all over the country and if your show does not pay, it is evident you are not getting the right Film Supply. Give our library a trial and note the difference.

We make enormous additions weekly of ALL manufacturers' best productions—English, Continental and American.

Write for our Terms. They are right.

W. BUTCHER AND SONS LTD FARRINGDON AVENUE, LONDON E.C.

TELEPHONE 5995-6-7 HOLBORN TELEGRAMS 'ENGLAND' LONDON

Naturally many eyes have been turned in the direction of Pathé Freres since our French correspondent gave the news of the rupture with the Eastman Co., so I called down to see if Mr. Solenne was disheartened at the thought of supplies being cut off. The courteous London manager had a bigger smile than ever as he told me that their Photo Film factory at Barnet could let them have 15,000 metres daily of really good sensitised film, and the Blair Co., at Foot's Cray, Sidcup, could supply another 15,000. Both these firms, too, had no difficulty in obtaining the raw celluloid. With regard to non-flam, they could procure all they needed, but they considered it unsatisfactory and full of trouble for the showman, besides being of shorter life.

* * *

Mr. Solenne was enthusiastic about their increasing sales of the coloured subjects, which he maintained had been vastly improved in quality, and were not subject to the vagaries so apparent in natural colour photography. He was also full of the new model projector which is to be put on the market, with arc and inclusive apparatus, at £30. I also learnt that in the near future we may expect from the firm English art films by English actors, taken in England.

* * *

Mr. E. C. Colegrave, the manager of Princes', who is responsible for having introduced the kinematograph into West End hotel life says that the feature of Princes' pictures is that they are topical. "I don't like putting on pictures which can be seen at the halls during the week, and I have arranged with Messrs. Jury to supply us with Saturday's happenings.

* * *

"I think ours is the only restaurant in London where a kinematograph show could be given successfully," said Mr. Colegrave. "Our large dining room, with the gallery where we place the machine, is eminently suited to it, and every diner can see the pictures without any difficulty. No one is disturbed. At ten o'clock, by which time everyone has finished dining, the lights are turned down, and we give a twenty minutes show with a ten minutes interval. The novelty has proved a great draw, and I have seen many well-known people, whom I know have been staying at other hotels, in our dining hall on Sunday evenings."

* * *

The approaching Aviation week at Blackpool will, so I hear from a telephone message which reaches me as the paper is going to press, receive special attention from the Walturdaw operators, that Company having made arrangements to be represented during the whole of the period the flights are on. They are confident that their plans will enable them to get everything of interest that occurs, and promise to supply prints of the opening day's occurrence on the next day, Tuesday The film will be 300 or 400 ft. in length.

* * *

Another letter to add to my collection of curiosities has been handed to me this week by Mr. Bishop, of Hughes and Co. The writer, an Irishman, is desirous of obtaining a projector, and expresses himself as follows: "Dear Sir,—I send to see if you will send me the Bioscope at £35, at sixpence a week"! Mr. Bishop thought the offer hardly good enough to accept, in view of the fact that it would take about 22 years before the machine was paid for.

* * *

Showmen occasionally find some difficulty in obtaining announcement slides of a special character, and it will perhaps be news to some to learn that announcements may be obtained in slide form all ready for use. Messrs. Tyler, whose topical slides were so much appreciated, have again come to the showman's assistance, and a list which they have sent me shows that they can supply, at a nominal charge, slides with practically every notice likely to be required by showmen, such as "Ladies are respectfully requested to remove their hats," "Change of pictures next week," and so on. Messrs. Tyler also inform me that they can make special slides to suit customer's requirements at short notice.

* * *

The miracle of San Francisco's rebuilding is being repeated in the case of Messina, where a new town is rapidly being erected on the ruins left by the earthquake, the devastations of which were so vividly shown by the kinematograph. Already more than 10,000 buildings have been erected, providing accommodation for 65,000 people, and the town is rapidly assuming a normal appearance. A number of well-equipped kinematograph theatres are already well advanced in construction, and with the return of its inhabitants it looks as if Messina, which provided one of the most awesome pictures of modern times, is to become a big market for films.

* * *

Among the hardships which I have alluded to as likely to follow the passing into law of the Kinematograph Bill, is the probability of many halls which were previously open to travelling shows being closed to them in future owing to the fact that it is not worth the proprietors' while to obtain a license for a comparatively limited number of performances during the year. Another instance of this sort is furnished by a correspondent, who tells me that the Town Hall, ———, which he has visited on several previous occasions with pictures, will not be let for that purpose in the future—this despite the fact that it has two excellent exits into separate streets, and its safety has been recognised by the authorities granting a dramatic license. He suggests that opposition should be offered by the trade to the Bill passing in its present form, but as will be seen by a note in another page, the time for representations of that character has gone by.

Book your advertising space quickly. You know the value of an advertisement in our ordinary issue—think of the value of an announcement in the International Number!

Miscellaneous Advertisements

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT AND WANTED.

WANTED by Operator, competent, reliable, age 34, abstainer, position in or near London.—G. W. J. 44 Wakehurst Road, Clapham Junction, S.W.

FIRST CLASS Bioscope Operator, thoroughly competent in all branches of Show Business, to leave England for Africa about end of October. References and terms expected to PATHE FRERES, 31 & 33 Charing Cross Road, W.C. Letters only.

YOUNG Gentleman Seeks situation to assist Bioscope operator, very good references, R. Howard 132 Cranbrook Road, Chiswick.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATOR, disengaged, six months experience in London hall, good references' permanency or emergency.—P. W., 56 Leander Road, Brixton Hill, S.W.

TYPIST and Clerk Wanted in Editorial Office of KINEMATOGRAPH WEEKLY Shorthand preferred, but not essential. State qualifications and salary required by letter to J. C., Offices Kinematograph Weekly, 11 Tottenham Street, W.

WANTED. Operator at once for Shop Showing, no learners wanted.—Apply MANAGER, 63 Whitechapel Road, London, E.

A THOROUGH Practical Photographer, age 31, with 15 years English and Continential experience, also expert in the production and painting of Lantern Slides, Life Models, Song Slides, Lecture Sets, etc., Copying from Prints Drawings, etc. for Lantern Slides and thoroughly understands Electric arc and the Limelight for projection work. At present Foreman of a large Trade Developing, Printing and Enlarging Works. Seeks position with First-Class Kinematograph Firm. Can furnish excellent testimonials.—Address—R.C., c/o Kinematograph Journal.

BANDS and ARTISTES.

FOR INSTRUMENTALISTS, Singers and Variety Turns, write for our lists etc.—REGENT CONCERT DIRECTION, Regent House, Regent Street, W.

APPARATUS & FILMS FOR SALE AND WANTED.

KINEMATOGRAPH CAMERA (Pathe Freres), 330 feet, 5 film boxes, 2-inch Voightlander lens, view finder, latest improvements in case.—Box 34, Kinematograph Weekly, Tottenham Street, W.

TO Sell, or Hire, Urban's British Army Manœvures, 580 feet. Bluejackets in Training, 555 feet. Launch H.M.S. Neptune, 150 feet, all published last week. Sell half-price, hire 1d. per foot.—Le Tort, Picture Hall, Monk's Road, Lincoln.

FOR SALE, Complete First Class Kinematograph Outfit (Beard's Bioscope Automatic Cut-off), guaranteed in perfect order. Will either sell whole or separately to suit buyers.—DITTON, 109 High Street, Hull.

PAUL'S ANIMATOGRAPH For Sale, in perfect condition, Spools, Films, 18 ft. Opaque Screen. Cash Offer.—SMART, Argyle Road, Gloucester.

FILMS FOR SALE from ½d. per foot, good condition. £2, 1,000 feet. Send for list.—WARREN EAST, 11 Newland Street, Kettering.

KINEMATOGRAPH CAMERA and Printer, also Films, wanted to buy for cash. Must be cheap and in splendid condition. State price and particulars to Box 32, Kinematograph Weekly, Tottenham Street, W.

BENNETTO, lanternist, Exeter, Open for Bioscope Shows, Lectures, etc. own Wrench 4,000 feet Film, Song Slides, etc, Gas, Slides, etc, always stocked. Cash only. Also wants to buy good Films including, Rough Journey, Nervous Twitching, Despatch Bearer, Aunt Janes Scrap Book, Physician of the Castle, Guardian of the Bank, No Rubbish, Prompt Cash.

THE KINEMATOGRAPH WEEKLY.
Send **6/6** to the Offices in TOTTENHAM STREET, Tottenham Court Road and it will be sent POST FREE for **12** Months directly published.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

WANTED Slides pertaining to China and its people. Good price given for original subjects, coloured or plain, send lists to J. Chuan, Box 32 KINE OFFICE.

MISCELLANEOUS.

PICTURE HALL To Let.—J. McAllister, 128 Cleveland Street, South Shields.

HALL OF PROGESS, Felling. To let for Picture Show. Seat comfortably 300 Edgar and Peters, Major Terrace, Felling-on-Tyne.

PRACTICALLY NEW. One Butcher's No. 1 Cinematograph with two Darlot objectives and two Lantern objectives two Film spools, No. 1 Gwyer jet Film mender, extra driving band, extension tube for Lantern and Cinematograph, 560 feet Film "Scotch Lakes." Complete in special travelling case which makes stand. What offer, cash only. Apply C., Kinematograph Weekly, 11 Tottenham Street, London, W.

WANTED at Once, 200 to 400 tip up Seats. State particulars with lowest price.—Herring, 23 Caryfort Road, Stoke Newington, London, N,

PENNY in slot Edison Electric Gramophone, complete with Ear receivers, 3 ft 6in Concert Horn, motor, 2 accumulators, and 40 records, Price £7 cost £20, —Oakley Lodge, Christ Church Road, Hampstead.

ELECTRIC Piano without Motor. Good Condition. Cash £15.—Bargain, 307 Hoe Street, Walthamstow.

POSTERS, POSTERS, POSTERS,—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, **360 Royal** the phone number of THE GAUMONT Coy. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

REPRINTS of ADVERTISEMENTS.

Advertisers can have reprints of their current Advertisements in the "Kinematograph and Lantern Weekly" at the following Charges:—

		s.	d.
200	....	5	0
500	....	7	6
1000	....	10	0

Executed three hours after receipt of order.

E. T. HERON & CO.,
1, 9, 11 TOTTENHAM ST.,
LONDON, W.

Our Warning Justified.

Very few manufacturers believe in paying a sufficient price for their scenarios, and a good proportion of them still think they can freely appropriate to their own use the works of the greatest living or (preferably) dead writers. From two different sources last week the suggestion was made to the writer of an adaptation of the works of Hugo and Daudet to the kinematograph. Our answer was that the S.C.A.G.L. ("Société Cinematographique des Auteurs et Gens de Lettres") had the ownership of these works, and we at the same time promised to do our best to tabulate the chief literary works and their present owners, so as to guide the manufacturers in their adaptation for the kinematograph. This promise will be kept at the earliest possible date; meanwhile, our warning to the manufacturers has been strengthened by the case, quoted this week, of a company which, after the adaptation of the celebrated books "Les Trois Mousquetaires" and "La Dame de Montsoreau," were summoned by the owners of Dumas' works ("Le Film d'Art") and had to pay the pretty sum of 27,000 francs, a penalty which, added to the cost of staging such elaborate scenes, makes these films particularly costly! To respect authorship rights is the makers best policy.

Collaboration Recommended.

A still better policy is to invite the collaboration of the best talent, both for writing and acting, and it is the policy adopted by a few progressive companies, for instance, the Edison Company, the views of which are faithfully reflected in the *Kinetogram*, from which I beg to quote the following lines: "The enterprise displayed by this company in taking the initiative towards a tremendous uplift of the motion picture stage by engaging the services of gifted writers and dramatists to write the story of its films and of talented artistes of the mimic world to portray them, is receiving the recognition and favourable comment from trade and press that is its just due. That our example will be speedily followed by other manufacturers we have not the slightest doubt, for apart from the manifest disposition in all branches of the business to encourage the best instead of the cheapest talent for the production of 'the silent drama,' the standard set by Edison precedent will create a demand for high-class pictures that cannot well be ignored." This plan deserves our hearty approval, and we wish to state here very frankly that we endorsed it in some notes or articles of ours nearly two years ago. It was then outlined in the "Notices" inviting the formation of the "Film d'Art Society." It was subsequently developed in the articles and descriptions of the said society and of its first works! The creators of this French concern and the true initiators of the films ascribed to Edison in the *Kinetogram* article are MM. Paul and André Lafitte, who were instrumental lately in the foundation of the "Italian Film d'Art." They greeted with a smile the communication we made them of the Edison pamphlet, and they seemed to realise that it was too late for them to create the "American Film d'Art," or at least to be the first to drive the American film manufacture along the lines of French inspiration.

Pioneers of "Art" Films.

We will not now insist on the work which is being steadily done by other groups of talents, the best known of which are the "Société Cinematographique des Auteurs et Gens de Lettres," headed by MM. Pierre Decourcelle and Gugenheim, and founded by them more than a year ago, and the "Theatro-Film" headed by MM. de Féraudy and Lainé. They fully satisfy the ambition of the "Art Film" creators, who ended their explanatory note by the wish to see "the great writers and artistes in a field which is their own, and so to say exclusively their own, though momentarily occupied by others."

The American Mystery.

We must confess that the Americans seem to be fully masters of "a field of their own" in the matter of control of the European film imports! And if their trade conditions are easier to understand than the application rules of the Dingley tariff, we shall be glad to hear what Europeans living abroad can state about it. We read that the "Film Import and Trading Co." has the exclusive control of twenty-four European makes, and from certain of these makers we received a denial of the statement! The question seems to be settled by a large advertising notice "Important Notice to the Trade," printed in the American papers, but why are the directors of the said companies leaving Europe one after another for the United States? We put the question to one of these directors as he parted with his staff, and he was as close as to the precise work he was to undertake, as his staff was uncertain, regarding what one of them termed the "Cure of the American import disease."

M. Vandal in the United States.

The above fears *re* the conditions in the States are confirmed by the news that M. Vandal, who not only manages the Eclair Films Co., but also played an influential part in the European Congresses, is going to visit our American friends. Though refusing to disclose the details of his voyage, M. Vandal did not deny that the situation there was not satisfactory to him or to the other European makers, and we had the impression that the golden land of film manufacturers needed a very attentive study indeed.

Mr. Murdoch Returns.

The remedy seemed to be, in the opinion of some of our friends, in the hands of Mr. Murdoch, and it will be a disappointment to his friends in France and Italy, who expected him, and in England, who hoped he would return, to hear that a telegram was received yesterday, which prompted his direct return to the United States, and that he has already set out on the return journey.

BLACKPOOL: The Coney Island of England.

Scene of the forthcoming Aviation Trials.

By courtesy of the London & North Western Railway Co., and the Mayor and Corporation of Blackpool.

Superb views of this famous watering place, secured from most advantageous positions and perfectly photographed. Panorama of the sea front, hotels, etc., from the Central Pier—**The Eiffel Tower,** an ascending picture—**Bird's eye view of Blackpool** from the summit of the Eiffel Tower—**The Sea Front,** from the top of a tramcar—**North and South Shores—Fun on the Beach—A rough Sea—Launch of the Life boat,** specially and courteously arranged for the Urban Bioscope—**Rough sea and surf effects on the North Shore—Aviation Week at Blackpool:** Scene of the forthcoming flights. **No. 2481. Code "Blackpool." Length 350 feet.**

"APPLES." An Excessively Comic Series.

A very juvenile boy and girl, gathering apples in an orchard, discover a sleeping tramp, whom they pelt with the fruit. He awakes and, venturing in search of municipal assistance, discovers a policeman refreshing himself with the contents of a pewter measure. The tramp reports that thieves are in the orchard. Bobby, alert, whistles for assistance, while the tramp finishes the quart. **Orchard scene continued**: the delinquents are sought by constables, who in turn sample the fruit and fill their helmets. The children are chased by the police who are caught by brambles, through which they are "helped" by the tramp. A garden wall presents no serious obstacle to the delinquents, but their pursuers come to further grief, and the policeman is again hung up, while the tramp enjoys the apples secreted in his helmet. **The policeman again finds trouble by immersion in a canal,** and the tramp is jubilant. In the final scene the juvenile delinquents are enjoying the results of their derelictions when they are surprised by the constable, who appropriates the fruit after his many unpleasant experiences. The children, of course, escape. **No. 2451. Code "Pip." Length 335 feet.**

THE UNCLE'S VISIT. Humorous Experiences of a Bachelor.

The Uncle notifies his advent by letter, in which he expresses a wish to find his nephew married and the father of a large family. The nephew, unmarried and of course childless, is naturally in a quandary, but solves the problem by coaxing the maid to pose as his wife, while the children—six sturdy boys of various age and size—he draws for the occasion from a public school. **Unfortunately for the success of the plot,** the youngsters are too enthusiastic in their greetings of "Uncle," and general commotion and destruction ensues, with the result that the disgusted relative beats a hasty retreat, vowing the disinheritance of his unhappy nephew.
No. 3497. Code "Uncle" Length 490 feet

THE LASS WHO LOVES A SAILOR.

A Romantic and thrilling marine story of a lass who dares all for the lad she loves. His advances are coldly received by her father—a retired naval officer—who has other plans for his daughter, which she despises. There is only one lad for her, and to be near him she dons masculine attire and ships as a "seaman," having previously written a letter to her father. **Ship scenes:** The lass, disguised as a sailor, signs on—**Difficulties with the boatswain** who is not satisfied with her work—**She retaliates—A fight—The watch called to put the delinquent in irons—She resists,** and with a revolver keeps her assailants at bay—**Her lover arrives** in time to take her part—**Recognition—He is knocked senseless. Ship on fire—Sauve qui peute** (every man for himself)—She lowers her unconscious lover into a boat and nurses him back to life. **The burning ship in the distance. Rescue of the fugitive lovers,** who are towed into safety.
No. 2447. Code "Lass." Length 455 feet.

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Price of Films - - - Fourpence per foot nett.

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Mr. Carl Laemmle in London.

THE LATEST FILM PUBLISHER AND HIS PLANS.

No recent American visitor to London has aroused quite as much interest as Mr. Carl Laemmle, who spent one or two days at the Hotel Cecil in the earlier part of the present week. The remarkable position which Mr. Laemmle occupies in the Independent movement in America would alone have made his mission the object of a great deal of curiosity, but there was the additional fact that to his original business as a renter he has recently added the function of a manufacturer, and it was to satisfy this general desire for some facts about the new make of films that we called on Mr. Laemmle at the Hotel Cecil prior to his return to America on Wednesday. Pressure of business permitted Mr. Laemmle to spare us no more than half an hour, and while securing many interesting points regarding his plans, we had to be content with the promise of another interview to enable us to deal with the new company in full detail. Such an opportunity may present itself shortly, as we understood it is possible that Mr. Laemmle may visit England again in January.

"You have started an entirely new company for manufacturing, Mr. Laemmle?"

"That is so; the Independent Moving Picture Company of America, and its subjects will be known as Imp films. I cannot give you as much information about our films as I would like," continued Mr. Laemmle. "The factory has been entirely built during my absence in Europe, but I saw to it before I left that nothing but the very latest improvements in moving picture apparatus should be installed, and in its present state I believe the plant to be right down to date in every particular."

"When do you expect to release in England?"

"That I cannot say, but it will be in the very near future. Whether the films will be sold through an agent or by a special office opened by the company is a matter remaining for consideration, but you may be certain that picture buyers of England and the Colonies will not have long to wait for an opportunity of judging our workmanship. We have been steadily accumulating negatives during the summer, and are in a position to promise a regular weekly release of one reel—1,000 feet—weekly.

"I may say that I do not look to make any money by manufacturing for the first six months, or even a year, but by that time I expect to be fairly established, and I shall be surprised if you can find a person connected with the trade in any part of the world who does not know what "Imp" films are. I think that your paper will be of great value to me in this direction, and I may say that I am a firm admirer of the WEEKLY, which I have read for several years and from which I have obtained many valuable ideas. I think you are now producing one of the very best trade papers in the world."

"What opinion have you formed of the European market as a result of your visit?" we asked next.

"I think, to the honest manufacturer, it offers very good prospects. It is the quality of the films that will determine whether success is won or not in the long run, and I have every reason to believe that on that ground the Independent Moving Picture Company will get its fair share of the business. We start with the fixed intention of not issuing a solitary film which does not come up to the standard of merit we have set up; there will be no attempt to force any buyer to take a subject he does not want. Furthermore, we propose making a close study of the special needs of the public in the different countries, and will issue subjects which will supply their varying tastes. I have been particularly struck with the possibilities of the British Colonies, and must add that the old country itself seems to be waking up. When I was in England a year or two ago, there was hardly a show in the centre of London, and when I got back to New York I told a pressman that there was a fortune waiting for the man who first opened one. Recent happenings seem to have shown that my judgment was not at fault."

"What do you think of our shows?"

"On the whole, excellent, though I am bound to say most of the exhibitions I saw had not quite the same artistic finish which you will find in the best of our American establishments."

"What is your candid opinion of the Independent prospects in America, Mr. Laemmle? Do you think they will be able to claim a fair share of the business?"

"Most emphatically. I honestly think that before the coming season has gone by, you will find the Independents stronger than ever. I realized from the start that what was wanted was a dependable supply of clean subjects made in America for the American public, and these will be available for the first time during the coming winter. For instance, for our productions we have secured the services of Mr. Ranous, a gentleman who was recently on the staff of the Vitagraph Company, and knows the requirements of the American public from beginning to end."

"You do not agree with those who credit the Patents Company with 75 or even 90 per cent. of the American business?"

"I can only tell you my own experience as a renter since I became an Independent, and that is that my business is larger to-day than it ever was before. I am more than satisfied with the business done by all my offices during the summer."

"What was the reason which led you to become Independent?"

"Well, having built up a big business myself, I naturally felt I had a right to conduct it in my own way, instead of in a manner settled by others and when and where they chose. Moreover, my customers strongly objected to the weekly 2 dollars royalty demanded by the Patents Company and my business was gradually breaking away from me. You may be sure I gave the matter weeks of careful consideration, and at last I came to the conclusion that the only possible course to take was to become Independent. I have never regretted the step I took and I do not think I ever will."

"Is there any truth in the statement that Independent renters are supplying old licensed subjects to their customers?"

"It is true that I, at least—I cannot speak for the other renters—have to a certain extent supplied licensed stuff since I became Independent, for the very obvious reason that when I parted company with the Patents Company I had a large amount of film on hand, and had I confined myself to the Independent film in the beginning it would have meant sacrificing 4,000,000 feet of film in good condition. I naturally kept the stuff in circulation and shall continue to do so while it passes our standard of quality. I have never, however, bought an inch of licensed stuff since I became Independent and do not intend to do so."

Before leaving Mr. Laemmle we decided if possible to satisfy ourselves upon a point upon which considerable curiosity exists in this country.

"If it is a permissible question, Mr. Laemmle, may we ask who is the author of the remarkable series of advertisements which the Laemmle Rental Service runs in the American journals?"

"Why, certainly," he replied, with a laugh. "Do you know, I have found quite a lot of interest in those advertisements! At the start and for a considerable time I wrote them myself, and the style of advertising is my idea. Lately I have found work multiply upon my hands to a remarkable extent. In addition to the direction of the I.M.P. Company, I have the supervision of forty theatres which I own in different parts of the States, and lately, as you may know, I have entered the music publishing business, and the Laemmle Music House calls for a great deal of attention. I have therefore delegated this work to a member of my staff who

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No. 6537 Code "VERTRAPT" Length 735 feet.

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A film dealing with features of frontier-life we all have a liking for. Emigrant Camp life, cowboy exploits and Indian Warfare all true to nature. The varying scenery and dramatic interest will be sure to win your audiences approval.

No. 6505 Code "VERRUNCABO" Approx. Length 970 feet

THE PATIENCE OF MISS JOB

Shows how the teacher found the way to the bad boy's better nature. A picture by clever children with a happy blending of fun.

No. 6506 Code "VERRUCAVI" Approx. Length 185 feet.

A DASH TO DEATH

The story of the unhappy marriage of a young and beautiful heiress to an Italian Nobleman against her wish. Hearing of the brutality of her husband her old sweetheart goes to investigate. There is a quarrel, a fight ending in the husband's flight followed by the young lover. Now begins an automobile race, the climax of which must be seen to be appreciated. Nothing more sensational or thrilling has ever been shown in any country.

No. 6507 Code "VERRUZELN" Aprox. Length 815 feet

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has worked with me and knows my idea. I still interest myself in the advertising—which I regard as a highly important department of my business—and every "ad." that goes out has my O.K. Yes, I am continuing the announcements on the same lines and the same big scale as ever during the ensuing season."

Music and the Pictures.

By J. Hay Taylor.

Good music is elevating but bad music is depressing, and with reference to the music which should be used or played in connection with kinematograph entertainments there is not the slightest doubt that the style and expression should be strictly in keeping with, firstly, the subject portrayed, and secondly, the particular phases which go to make up the complete plot or story.

Good music, with reference to this subject, need not necessarily mean music of the fireworks class, but such as will lend zest to the pictures, for pictures exhibited in a quiet room have a somewhat depressing effect after they have been so seen for even five minutes.

It is a difficult matter to explain just what style of music is required to accompany different subjects, just as it would be difficult to give instructions to a poet as to how he should treat the various parts of a given subject. This must be left to him, and he must exercise his artistic abilities. The same applies to the musician.

It has been suggested that a band of several performers would form a valuable adjunct; so it would, but to render this efficient, much labour would require to be expended. Given that an entire round of animated pictures lasted for one and a half hours (which seems quite reasonable) then for each change of program, say twice a week, the music for each instrument would require to be collated and written out, the length of the various melodies or parts would have to be curtailed or extended to suit the duration of the respective pictures. One or two rehearsals would be necessary to ascertain that the music fitted in nicely with the subject.

Then it is a comparatively common occurrence for a film to break, thus the screen would be put in darkness for a short time, but what about the set scores of music? The conductor's mind would naturally grasp the situation, and mentally he would know just how to deal in the matter, but unfortunately he has several (I might say) mechanical units to deal with and control, each having in front of him the score which he must follow, hence the music must run on, so that when the picture was again projected it is quite possible that the band may be some fifty or sixty bars ahead, and the only means of arranging matters would be to make an abrupt stop and go back to a certain part, all of which breaks the desirable continuity. It is claimed that the music once commenced with any subject should continue until the ending of the piece, when it should be brought to an end in an artistic manner, to be again commenced at the time when the new subject is projected.

In order to keep strictly in harmony with the pictures, it is the master mind which must act or perform, and that directly, and not through the medium of others to whom instructions must at a moment's notice be given, hence the most satisfactory instrument under these conditions would be the piano, but the operator must be a thorough artist, with a most extensive repertoire. Such may, perhaps, be difficult to obtain at a low monetary figure, but there are plenty of persons with the requisite knowledge and executive ability whose services could be obtained were adequate remuneration forthcoming.

Music, of a kind, we get at nearly all animated picture shows; and perhaps the worst I have lately heard was that given in connection with a most expensively fitted up place of entertainment in the West of London during the early afternoon. When visiting this particular place the musical department consisted of an electric mechanical piano. A youth came from the back of the hall with several rolls of perforated music, put one in the instrument, started the switch, and then returned to the back of the hall. The pictures on the screen represented a drama, and the accompanying music was a jig; presently the instrument stopped and the said youth went forward, did something or other to the instrument, and the music continued. Right in the middle of a most exciting part of the pictures there was another stop, but this time the tune had come to an end. Presently the next tune on the music roll commenced, and to be in keeping with the subject-picture, should have been of a lively rythm, but was more like a hymn. In due course several tunes succeeded one another, until again the instrument stopped, whereupon the same youth strolled the length of the hall, inserted another roll of music, also made up of a number of short pieces. One could hardly believe this slip-shod method possible in a place of the class mentioned. There were certainly not many persons present, and it is not improbable that the greater portion would have little inclination to make a return visit. This is hardly the way to popularise any particular hall.

It has been said by a musical authority, in a recent number of the Kinematograph Weekly, that it would be a great improvement to have three or four stringed instruments to vary what he termed "the horrible monotony of that expressionless instrument the piano." True, a few instrumentalists of the class alluded to would be a pleasant change, but can such play strictly to the pictures from scores? At the hands of many, unfortunately, the piano does become very monotonous, but as a well known person has said, "there are others." To hear good piano music with fine expression, one should visit the Parkhurst Theatre, Holloway, during the evening. Here the piano is presided at from 6.30 onwards by Mrs. Florence Buckthought, who has perfect control over the instrument, an extensive and surprising repertoire, and can improvise with fine and rich harmony, I must say her rendering is the best I have heard in connection with animated pictures. The piano, which is a specially fine instrument, is fitted also with electric motor for music rolls, but this the evening pianist would scorn to use. Hence the patrons have a musical treat as well as an exhibition of animated pictures.

Another manager speaks of there being no necessity for written music, as he knows of a band which has a repertoire of 400 selections, out of which the conductor selects what is most appropriate for the program of pictures, there being, of course, a rehearsal.

The straight going music is simple enough with a band, but with animated pictures it is the unexpected which has often to be dealt with, and the music should, as it were, synchronize with the pictures; these unexpected events should be bridged over with artistic efforts, and although one person may be able to do this with a nicety should he be controlling and playing one instrument, it is impossible to suddenly impart his thoughts to a band of performers, as this generally results in having to bring matters to a full stop for the time being.

It might be contended that all this can be managed fairly well, and that these little discrepancies would not be noticed by the majority. Still it is not musical art which anyone would be proud of. Hence the one mind and the one instrument is the only perfect way out of the difficulty.

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A SCREAMINGLY FUNNY FILM.

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A delightfully told Story, strongly acted.

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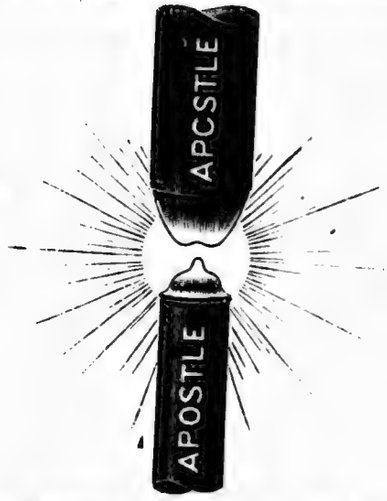

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The Kinematograph Bill.

In the House of Lords on Monday the Kinematograph Bill was advanced a stage, and reported to the House for the third reading.

At Southend Again.

Mr. Henry N. Phillips, of the Coliseum, Leeds, informs us that he has started his second season at Southend with the British Animated Pictures. The KINEMATOGRAPH wishes him success.

A Long Felt Want.

Such is the description of the Kineto adjustable stand, and, as will be seen from their advertisement, the price is reduced from £3 to 32s. 6d. This is a chance which should be taken the fullest advantage of.

Aiding the Hospital.

Last week a great procession was organised in Wigan in aid of the Hospital Fund, and it says a deal for the management of the New Central Hall (The World in Motion Company), that they took a complete picture of the procession on Saturday afternoon and produced it on Monday afternoon, and it met with enthusiastic applause.

Licence Refused.

Opposition was offered at the Manchester County Police Court on Friday, to an application for a music licence for the Labour Hall, Gorton, which it was intended to open for the purposes of a kinematograph show, on the ground that the risk of fire was great, and that there were not sufficient exits at the hall. The licence was refused for the present.

Ring Up

Messrs. Walturdaw in future, 2918 Gerrard. That is their new 'phone number, at their new palatial premises in Gerrard Street. There are six floors and eighteen rooms at Walturdaw House, which will be open to customers on Monday next. A detailed description of this kinematograph hive of industry, will appear in the International Number of the KINEMATOGRAPH WEEKLY.

The Allefex in Italy.

Messrs. A. & H. Andrews, the sole agents for the new "Allefex" sounds machine, have received an application from Italy with respect to the supply of forty of the machines to one Italian picture hall company. Following the lead of the KINEMATOGRAPH WEEKLY, the chief trade paper in that country, entitled *La Cinematographia Italiana*, also refers in a eulogistic editorial paragraph to the realistic effects produced by the "Allefex."

A Show with "Effects."

On Monday that very realistic show, entitled "The King's Service," was opened for the fourth season at the St. Pancras Public Baths. It has always been a very pleasing performance with the people, and its success is largely due to the extensive and excellent sounds effects introduced by Mr. E. Mansell, who has a happy way of introducing into the dialogues the names of one or two popular local patrons.

Lord Chief Justice and the Pictures.

Lord Alverstone gave his annual treat to the children on his Isle of Wight estate on Friday last, the round of entertainments concluding with a much appreciated kinematograph show.

Messrs. Andrew's New Theatre.

Messrs. A. & H. Andrews, the picture theatre specialists of 5 Compton Street, W.C., are opening up at Bristol, on the 25th inst., at the Redcliffe Hall, which will be rechristened the Andrew's Picture Hall. On the 1st November they open at Colne, Lancashire, at the Victoria Assembly Rooms. The program will be greatly enhanced at each theatre by the introduction of the new "Allefex" sounds machine.

Success to "Our Navy."

"Our Navy and Our Army," the unique and exclusive entertainment given by Mr. Alfred West, F.R.G.S., at the Polytechnic, Regent Street, was produced this week at the Bermondsey Town Hall. The Mayor, Aldermen, and many of the Councillors were present, and the hall was crowded with a most enthusiastic audience. At the conclusion of the exhibition, His Worship, the Mayor, heartily congratulated Mr. West on his splendid kinematograph entertainment.

Novelties at Shows.

Mr. Saronie, the proprietor of Tranmere Hall, Birkenhead, is continually introducing novelties. Last week he instituted a drawing competition for children, and gave handsome prizes. Some of the efforts showed considerable talent, a picture of two yachts at sea, and a basket of flowers, both prize-winners, did credit to the youthful artists. The pictures were afterwards shown on the sheet, and the following day some of the pictures that did not win prizes were shown, when some funny effects resulted.

Messrs. Cricks & Martin

announce that the first of their new series of "Apex" films will be released on October 22nd. This subject, which bears the title of A Youthful Hero—not "useful" as printed in our last issue—was shown us during the week, and will be fully described and illustrated in our next issue. It is a well photographed series with more than one effective scene, and is well worth the careful inspection of buyers.

New Permanent Hall at Swindon.

Mr. J. E. Atkinson opened the Baths at Swindon on October 4th as a picture and variety hall. The hall has been decorated throughout, and everything has been done for the comfort of patrons. The hall seats 1,000 in the balcony and 1,500 in the body. There is a full orchestra playing suitable music, with Mr. Frank Cuncliffe as conductor. There are two opposition halls in the town, but in spite of this good business is being done. One house nightly is the rule, with the usual matinee on Saturdays. The hall has seven exits, and can be emptied in three minutes. The films are supplied by Messrs. Welsker Bros., of Wilde Street, Liverpool. The pictures are operated and displayed by Mr. J. W. Gray.

GENUINE

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Cinematinees at Glasgow.

The Pavilion Theatre management, Glasgow, have made arrangements with Messrs. Jury to repeat in Glasgow the Cinematinees now being given at the London Alhambra. The Cinematinees will be held daily (except Thursdays) at 3 p.m., and began on Monday.

Wade & Son Open at Herne Hill.

Herne Hill is noted for its mushroom beds, but the show which Wade & Son intend opening on the 18th bids fair to outrival the growth of this commodity in its duration. In the busy district of the station it cannot fail to be noticed, and as only the best pictures are to be put on, we quite expect there will be a busy time with regular patrons.

Blackpool Aviation Week in Films.

For the forthcoming Aviation Week at Blackpool (opening on Monday next) Mr. Alfred Butt has made arrangements with Mr. Charles Urban to include from time to time in "Urbanora" at the Palace Theatre animated pictures of all the notable flights and events in the aerodrome during the meeting. Meantime some remarkable scenes of "The Coney Island of England," and of Lancashire Making Holiday are included in the Urban program.

Burglars at Gaumont's.

On Thursday burglars broke into the branch office of the Gaumont Co., Ltd., at 22 Islington, Liverpool. They effected an entrance from the back, first trying to force the lock, but finding this impossible, decided to remove one of the windows and thus obtained an entry. With the exception of forcing the manager's desk and throwing the papers about, nothing was stolen, although there was a large quantity of films, etc., on the premises. Before leaving they carefully washed themselves. In addition to breaking into Gaumont's, they visited four adjoining shops.

"Iron" Hague.

The young Heavyweight Champion of England is now training under Mr. F. J. Law, at the Montagu Arms, Mexboro'. "Iron," although only 24 years of age, weighs 15 stone, and before he again appears in the pictures will have to reduce himself to about 12 stone. Mr. Law could not give our Sheffield representative any information concerning Hague's future movements, but said he knew who had made the money out of the earlier fights, and he would watch it next time—referring, of course, to the kinematograph rights of future combats.

Tolstoy Kinematographed.

On returning from Moscow to his estate of Yasnaya Polyana, Count Tolstoy was pursued by admirers and photographers. When he left the country house of his friend, M. Chertkoff, kinematograph operators awaited him on the platform of the railway station. On seeing them he said, "I am going to look for mushrooms," a Russian saying equivalent to the taking of French leave—and got out of his carriage. When the train, however, was signalled at the station, he was compelled to face the ordeal, and was photographed with his wife and daughter and a number of school children who had come to bid him farewell.

Licenses at West Ham.

At the West Ham Town Council, Alderman Ivey asked the Town Clerk, in respect to the licenses held by him for the Town Hall and Public Hall, Canning Town, whether the Council enforced the same conditions on him with respect to kinematograph exhibitions as were enforced on other people holding entertainments of a similar character, and whether in each case he had complied with them? The Town Clerk: The same conditions are imposed on these two houses, and I believe they have been complied with.—The application of the Globe Picture Palace, of Pelly Road, was granted for six days for music.

Accident at Matlock Show.

What might have been a serious accident occurred on Saturday afternoon at a matinee for children, given in the Promenade Variety Hall, by the Royal British Animated Picture Company. The entertainment was just about to commence when the films suddenly broke into flames. The management contrived to quieten the naturally alarmed children, who were got out of the hall safely. The operator pluckily tackled the flaming film, and burnt his hands in removing it nearer the entrance. Water was then procured, and the incident happily ended with nothing more serious than the loss of films. The entertainment, however, was abandoned, the children having their money returned.

New Vitagraph Artistes.

The latest addition to the Vitagraph stock company is a company of Italian actors, who recently came from Rome to try their success in America. Those who have seen the first film for which they posed, declare the work to be superior to that of any American stock, and equal to the best of the French companies. The Italian company has been retained for the season, and some capital work is to be expected. Owing to the large increase in the stock company, the Vitagraph Company has added a catering department to the studio equipment. Until recently a cold luncheon for the stock company was sent in by a caterer, but now every facility has been provided, an expert chef, and from one to two hundred hot meals are prepared and served daily.

Still Booming.

The Gaumont Co., Ltd., inform us that the success of the Hague-Langford Fight film still continues. The keen demand for the dozen copies has made it necessary to print several new copies to cope with the demand. There was a keen competition for the film at Nottingham and Hull Fairs, and the exclusive rights were secured by Captain Tom Payne. There can be little doubt that no fight film has done so much to popularise boxing. The British public dearly love a sharp and decisive contest, and in the Hague-Langford match they have exactly what they want. The film is hired at the rate of £6 per week, or 30s. for single nights. Messrs. Gaumont still allot exclusive rights for the period of hire for towns in which it is to be shown—a capital arrangement, as the exhibitor is protected from competition.

New Companies.

Manchester Electric Theatres, Ltd., was registered on October 4th with a capital of £20,000, in 19,000 Ordinary shares of £1 each, and 20,000 Deferred shares of 1s. each. Objects: To carry on the business of theatre, music hall, concert hall, circus and hippodrome proprietors, providers of kinematograph entertainments, etc., and to adopt an agreement with the Provincial Palaces, Ltd. Minimum cash subscription, £7. The first directors (to number not less than three nor more than seven) are: L. A. Whaley, C. Swain, and T. F. Grundy. Remuneration, £100 each per annum (chairman £150).

H. E. Bellamy, Ltd., was registered on October 4th. Capital, £2,000, in £1 shares (500 Preference). Objects: To take over the business of photographic, lantern, microscopic and general scientific apparatus manufacturers, etc., carried on by H. E. Bellamy & Co., at Harpurhey, Manchester. Private company.

Complimentary Night.

Mr. A. Liverick, the courteous resident manager of Prince's Hall, Southend, was given a special night last Friday, when a splendid program of pictures was presented. Mr. Liverick's popularity was more than proved by the galaxy of talented artistes who gave their services, and the occasion proved one which many other proprietors would do well to imitate.

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SAY!

Mr. Showman what are you thinking about, to allow your competitor to steal a march on you.

HAVE YOU HEARD

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Get a move on your Order and "Place It." NOW is the time. DELAY will probably mean REGRET.

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Dog and Maltese Cross Movements. Rock Steady & Flickerless—like looking at a Book.

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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Advertisement Slides in Theatre.

ADVERTISEMENT (London).—With the ordinary lantern, and slipping or mechanical advertisement slides, which are of course framed, the best method of making a change is to obtain a single lantern having two stages where, by means of a lever, these stages are caused to rise up or fall down, so that the change on the screen is an up and down one. This form of lantern is known as The Metamorphoser, and is made by Messrs. Wrench. The lantern must, of course, be built somewhat high to allow space for the two moveable stages, but otherwise it is like an ordinary single lantern, and is obtainable in either Russian iron or with mahogany body.

Position of Objectives of Different Foci.

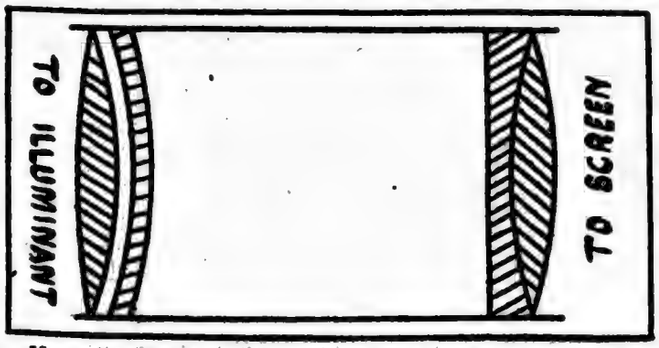
WM. HASELER.—The longer the focus of the lantern objective the greater the distance it will require to be placed either from the kinematograph film or ordinary slide, as the case may be. Leaving the subject of fine adjustment so as to bring to exact focus out of the question, the lens will require to be placed the distance of its focus from the picture or film. This rule applies, no matter what the particular form or make of the objective may be.

Flicker on the Screen.

S. G. (London).—It is quite the case that the quicker the shutter passes the lens, or in other words the quicker the film is wound through the projector, the less is the flicker seen upon the screen. But this cannot be applied to all films when showing them. Supposing the exposure were made somewhat slowly when taking the negative, were such projected at a decidedly brisk rate all the movements would be unnatural, and would probably proceed at lightning speed. As a rule films should be projected at a similar speed to that at which the exposures were made, but one may sometimes with advantage err on the quick side. The operator himself should be able to judge at what rate he should project. With a made up spool it is often necessary to project one film story much quicker than the next in succession, so as to obtain natural effects, and it is in this matter that the judgment of the operator should come into play. The speed may have to be varied even in certain changes of a particular film subject, for one part might have been taken on a particularly bright morning with a fairly brisk exposure, whereas another scene pertaining to the same subject might have been taken later in the day when the light was not so good, hence it had been found desirable to expose at a slightly slower rate. When projecting, it is the operator's duty to closely follow these matters.

Apparently Faulty Objective.

N. A. W. (Barnsley).—From the details supplied, we certainly fail to understand what is wrong with the objective. On the assumption that it is of Petzval form the position of the lenses in the tube should be according to the sketch herewith; make sure of this first of



all. You might hold the objective a few feet from an ordinary gas burner (at night) and interpose a sheet of thin writing paper between the eye and the objective at such a distance that a sharp image of the gas flame is depicted thereon, and note if the patch complained of appears then. Should you find everything in order after thus seeing to things, it might be that the focus of the condenser is too short, this sometimes causes a darkish ring towards the centre of the picture projected. If you fail to rectify matters after carefully attending to the above, better communicate with the makers of the instrument.

The Length of "Throw."

D. (London).—For reasons which will doubtless be evident to you after you have read this reply, we omitted your name, and only appended the middle initial of your name. Your letter of enquiry is the longest we have had for a long time, and after we have explained, what to you seems somewhat of a mystery, viz., the "throw," you will understand that there is nothing to reply to, as far as regards your questions. Length of throw is, without doubt, looked upon as the distance between the lantern projector and the screen, and those who are ignorant of the subject consider it quite an achievement to be able to negociate a long throw for a certain size of picture. You are no exception, for we have heard the boast from those who should know better—such, however, is merely want of knowledge on their part. In the case of a small and a large picture, practically the same amount of light is employed, and in the latter case this quantity has to be distributed over a larger space. Supposing the small picture to be five feet square, and the larger one ten feet square, under the same conditions the smaller picture would be four times as bright as the other. If you place your projector fifty feet from the screen, and use an objective of suitable focus to depict a ten foot picture, you will obtain practically the same degree of illumination as you will if you placed the lantern one hundred feet distant and use an objective capable of giving the same sized picture at this distance from the screen. There may, under certain conditions, be a slight theoretical difference, owing to some of the rays of light being reflected back from particles of dust floating in the air, or even fog, but these extreme cases need hardly be taken into account. You will thus see that there is little in the boast that although your former operator placed his apparatus —— feet from the screen, your new one has placed it twice the distance, and still gets the same sized picture with the same degree of brightness. Perhaps it might be news to you when we tell you that he does not use the same focus of objective as the former operator used at the shorter range; for were it otherwise, at the different distance he would not get the same size of picture Having read this you will see our reason for altering the name, as your name is known to many in the trade, and had this reply gone under it, we venture to think you would not have been particularly pleased.

Black Border on Screen.

PAINTER (S.W.)—It is no use attempting to do this until you have taken careful measurements when the pictures are being projected. Ask the operator to do this after he is satisfied as to the secure fastening down of his apparatus, and then make a mark at each corner of the projected picture. It will then be an easy matter to run lines to connect each corner, and paint between this and the margin of the screen. Instead of being exact in this matter, it would be an advantage if you extended each line one inch nearer the centre so that the actual picture will overlap the border by this distance. Lampblack, turps, and a little oil will do. You will doubtless know the best proportions to produce a dead black. The corners of the border should be rounded off

The Exhibition of Coloured Posters.

NEW SHOW (S.).—It all depends upon the tone of the locality as to whether it would be an advantage to exhibit coloured posters in front. In the case of "penny shop-shows" it may be all right, although it is somewhat suggestive of the "fat woman and skeleton" style of show. The high-class places of exhibition do not plaster their fronts over with this style of picture, neither do they have a man at the door shouting to the passers by to try and entice them inside. Refinement has now set in in this line of business, so do your best to keep the ball rolling in this direction.

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No. K 516. Code "CROUCH." Length 450 ft.

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The Law and the Trade.

We have commissioned two eminent Barristers-at-Law to supply articles on legal questions affecting and of interest to the trade. Each week they will answer questions and give advice to readers who send them to our office, addressed "Legal Page, THE KINEMATOGRAPH WEEKLY, *Tottenham Street, London, W."*

The following letter being of peculiar interest to showmen, we passed it on to our legal writer, whose reply is given below. We shall be pleased to deal in a similar manner with any other interesting questions to which a lawyer's reply would be of value.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—*Re Overcrowding of Children.* I should be exceedingly obliged if definite information could be given me as to the correct interpretation of the law relating to the number of adult attendants that should be on duty at an entertainment, at which the majority of persons are children. The law is absolutely vague on this most important point, and, in my opinion, it would be much more satisfactory if a definite number of attendants was mentioned for a certain number of children. Take the following case for instance: One thousand children are present at an entertainment, in the eyes of the law how many adult attendants are requisite and necessary? I take it that all picture hall proprietors, like myself, are only too anxious to look after the safety of little ones, and should it not be the duty of the police if they consider that there is an insufficient number of attendants, to at once notify the giver of the entertainment and tell him how many he should have. One would naturally suppose that when you have been giving an entertainment week after week, with the same number of attendants each week, that if the police who visit you every performance make no complaint that everything is in order and that you are carrying out the law.—Yours, etc., THOS. THOMPSON.

Picture Hall, Middlesbro'.

Child Audiences and the Law.

The law with regard to the responsibility of the managers of an entertainment for the safety of a child audience is of great practical importance in these days of kinematograph shows. These shows have undoubtedly created a public of their own, and one which includes a large and ever increasing number of children of more or less tender years who generally attend unaccompanied by adult protectors. It is possible, indeed, for an audience at a kinematograph entertainment to consist almost exclusively of children and young persons. Thus the importance to the management of a knowledge of their legal relation to the children amongst their audience. Unfortunately, however, the law on this subject is very vague.

It is surprising that under these circumstances there does not exist any general law or any local bye-laws regulating the accommodation and protection of children at places of public entertainment. Perhaps when one disaster has occurred, public sentiment will be aroused and the authorities will bestir themselves. At present both the general public and the authorities seem unconscious of the fact that so many audiences at entertainments are now almost entirely composed of children, the matter of their adequate protection being left entirely to the forethought and discretion of the promoters and managers. Regulations providing that children should be seated in easy proximity to the exits, that their seats should not be overcrowded, and that they should be controlled by an adequate staff of attendants, could be conformed to with but little trouble and at but little expense, and the management would have the satisfaction of knowing exactly what the authorities consider to be a sufficient protection for the child audience.

As things are now there are no such regulations. It is left to each entertainment proprietor to decide for himself both what his legal responsibility to the children may be and also what measures, if any, he shall adopt to ensure their safety.

The law in regard to a general audience, *i.e.*, to an audience substantially composed of adults and others who are old enough to look after themselves, is that the proprietor of a place of public entertainment is liable for any accident which any member of the audience may sustain, only when such accident can be attributed to the negligence of the management. Thus, if a fire occurs because of the absence of reasonable precaution, or the exits are insufficient or inconvenient on account of carelessness or indifference, or the structure is unsound and has not been properly tested, then, in either of these cases, the proprietor may be liable in damages in respect of any accident which may be caused thereby. He is so liable, it will be noted, only when the accident can be attributed to some material default on his part. The law does not go so far as to constitute him an insurer of the safety of his audience. His liability rests upon his own negligence. The audience, too, have obligations of their own. They must not themselves be negligent. And so, even though an accident be caused in its origin by the negligence of the management, yet, if it can be shewn that a member of the audience was injured by it solely by his own negligence—his contributory negligence—then the proprietor is relieved of any liability. And this is where the legal difficulty arises when dealing with a child audience. Should there occur an outbreak of fire in a picture hall and an adult member of the audience, instead of at once leaving—assuming there was every facility for him to leave the hall safely—preferred to linger aimlessly or recklessly in the auditorium, notwithstanding efforts of the management to get him to leave, and as a consequence of such lingering was injured, then, notwithstanding the fire may have been the result of the negligence of the management, that adult would be unable to obtain damages from the proprietor in respect of his injuries. Assume, however, that member of the audience had been a a child of tender years instead of an adult. Then the legal position of the proprietor would probably have been different. Shortly put, a child of tender years cannot, in law, be guilty of contributory negligence. The result of this is that the management of a place of public entertainment which admits a child audience, assumes a double responsibility. Not only must it guard against its own negligence but it must take precautions to prevent, or avert the consequences of, contributory negligence on the part of its child clientele.

The next question has regard to the age at which a child ceases to be of tender years from the point of view of the liabilities now under consideration. In English law no such age has yet been fixed. Inferentially, though, it may be taken that as the law now stands a child of four years old would be of tender age. When this point does arise for judicial determination then probably reference will be made, and possibly considerable deference paid, to the law of Scotland and the United States. In Scotland the law is unsettled as to whether a child aged five years can be guilty of contributory negligence. In one of the United States, however, the law has been laid down as follows: (1) *Prima facie* an infant under the age of ten years has not sufficient capacity to be sensible of danger or to have the power to avoid it; (2) an infant between the age of ten and fourteen years must be shown to have such capacity, in the particular instance, to understand and avoid danger.

The practical position, therefore, of the proprietors of places of public entertainment is that they are under an obligation to look after the safety of their child audiences to

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It is the subject that tells.

Never sleep with both eyes. Always keep one eye on the Clarendon Advertisement unless you are receiving our Circulars.

Write us at once for Catalogue and printed descriptions of Recent Successes.

We have received a letter from Mr. H. WOOD, of the Kensington Picture Palace, 175 High Street, Kensington, in which he says:—

"*Re* The Dear Old Dog. We were very pleased to avail ourselves of your offer to exhibit the above film (gratis) to our audience and did not regret doing so. On the occasions of the projections the applause was really good. We certainly should have liked to keep the film longer. . . . The film ought to be on every program."

HERE IS A LIST OF RECENT SUBJECTS THAT HAVE TOLD:—

Juggins' Motor Skates, The Invaders, An Aerial Elopement, Put a Penny in the Slot, Pater's Patent Painter, A Glass of Goat's Milk, Bobby the Boy Scout, or the Boy Detective.

THIS WEEK

An Excellent Comic, entitled

Never Late, or, The Conscientious Clerk.

Insist upon having Clarendon Films, and if there is any difficulty apply direct to

THE CLARENDON FILM CO.,

Limes Road, CROYDON.

Telegrams: "Cinemat, Croydon." Telephone P.O. 921.

such an extent as to provide against the consequences of the insensibility to danger and the inability to avoid it, which may be supposed to be found in all children of comparatively tender years. To be on the safe side it would be wise to regard the age of fourteen as that after which such obligation ceases.

Legal Enquiries.

ALPHA.—*Please inform me if a licence for music and dancing permit me to allow performances of sketches?*

No. If the sketch is not licenced by the Lord Chamberlain even if you had a licence for stage plays you would be liable to a penalty of £10 each performance. Then again, a music and dancing licence does not cover stage plays. The above is the law but has not been put into force; everyone knows sketches are produced nightly at the music halls. Of course it is arguable that a sketch is not a play. Up to the present a legal definition of a sketch has not been given. It may be given shortly.

JUSTICE.—*The police have complained of the blocking up of the footpath outside my kinematograph show. Am I liable?*

Yes. But, of course, if the people come to gain entrance at 6 when your show opens at 7.30 the people, and not you, are liable. But if the obstruction is due to an attraction in the front of your show, you are then liable. Your question is not clear but an answer has been given from both points of view.

B.J. British Journal of Photography.

THE PHOTOGRAPHIC JOURNAL WITH THE READING IN IT.

Specimen Copy FREE from the Publishers.

HENRY GREENWOOD & CO., 24, Wellington Street, Strand, London

Alleged Theft from Tyler & Co.

William Henry Kievil, of Haldon Road, Wandsworth, was summoned before Mr. Rose, at the Tower Bridge Police Court, for feloniously stealing a quantity of photographic plates, transparencies, and chemicals, the property of Walter Tyler, Ltd.

Mr. Bernard Campion, barrister, said that the defendant had been employed by the firm on and off for twenty years. For a considerable period he had been the studio manager. On September 23rd a strange slide was seen in the studio, and he admitted having made slides for other people, using the firm's chemicals but not their plates. Inquiries were made, and a shortage of between 3,000 and 4,000 photographic plates was discovered. It was next found that for some months past, trading in the name of Woodman, he had been selling transparencies and negatives. After the summons was issued he went to the solicitor for the prosecution and admitted having taken thirty or forty dozen plates.

Mr. Edgar Bishop, managing director of Walter Tyler, Ltd., said the strange slide which was found in the studio, and which led to the inquiry, represented the sale of the plant and machinery of the London County Council Works Department.

The solicitor said when the defendant came to him and stated that he wished to make a confession he advised him against it, and told him it might be used in evidence.

Mr. Coombs, who defended, asked permission to postpone the cross-examination of the witnesses until the next hearing. There were several points to be considered, such as the copyrights of the negatives. The defendant had had the permission of Mr. Tyler to use plates, and there was certainly no theft of negatives.

The case was adjourned.

B. & C. FILMS

All Winners!

NOW READY. Three-Fingered Kate. NOW READY.

Length 615 feet.

Synopsis:—

Dame Nature, having reduced the number of Kate's fingers, has, as a compenation, sharpened her wits. Kate's sister—Mary—becomes a mere tool in her hands.

A jeweller is summoned to their flat, and whilst exhibiting his fine specimens, he observes that Mary's shoe-lace is undone. Mary is willing—the jeweller anxious—he stoops to tie the shoe-lace up. Kate, unseen, is watching the proceedings, and she embraces this opportunity to seize some of the gems and vanish. The jeweller, having completed Mary's toilet, resumes business, and to his dismay finds himself minus two pearl necklaces.

He at once telephones for Sheerluck, the detective, who promptly arrives and asks everybody to search the house. Sheerluck takes care of the jeweller's bag, lays a trap, and goes to inspect the adjoining room, where Kate, who had been concealed in a sham safe, appropriates the bag and retires again. Sheerluck returns and finds the bag gone, but he has a clue—a print of a lady's three fingers.

A test is made of the fingers of all the ladies present, but with no result. While Sheerluck is meditating, Kate comes out of the grandfather's clock, and is about to leave the house, when Sheerluck catches sight of, and rushes after her, but Mary gets in his way, and they fall to the ground. Sheerluck rises, but leaves his note-book, which Mary finds and sends a maid with it after him.

Kate enters a pawn-shop, but Sheerluck traces her, and, with a constable, waits outside. The maid rushes up to them and diverts their attention. Kate, having disposed of her booty, slips by, and seeing she is followed, takes refuge in the public baths, gets into a cabin, exchanges her garments, and walks out—her disguise being so complete that Sheerluck does not recognise her.

He finally arrests the woman who comes out of the baths in Kate's clothes; but on arriving home, he discovers, to his great disgust and discomfiture, that his captive has five fingers, and is a negress. There is a general consternation—a tableau of all present, and in the background Kate is seen half concealed in the grandfather's clock.

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Vitagraph Co. Score with a Story of Ancient Rome.

A WORTHY SUCCESSOR TO "NAPOLEON" AND "WASHINGTON."

The Vitagraph Company has amply justified its title of "The House of Headliners" during the last twelve months. "Napoleon" was probably the most successful film of its length ever issued, and "Washington" is still heading living picture bills all over the country, while only a fortnight ago a trick film of more than usual merit in "Princess Nicotine" was specially mentioned in our pages. In their issue for this week the company have again chosen a historical subject—the persecution of the Christians at Rome by the Emperor Nero, and in many ways "The Way of the Cross" strikes us as an even better production than those mentioned, the acting being wonderfully good and the staging of at least one scene on a scale larger than anything attempted in the earlier films.

A Roman street witnesses the first meeting of Leah, the Christian girl, and Valerius, the Roman patrician. The former, with her old father and other Christians, is in danger from the mob when Valerius, who has left a gathering of friends from sheer weariness of dissipation, appears, and, struck by the girl's wonderful beauty, protects them and escorts them safely to their home.

A courtesan, Gallia, finding her influence over Valerius gone, discovers the hiding place of the Christians and persuades Nero to have Leah brought to the court. She is rescued from the rude taunts of the revellers by Valerius, who, again gives her safe conduct home, after a finely acted scene in which the Christian girl, by the force of her character, inspires Valerius with an admiration which soon changes into love.

The jealous Gallia, getting the ear of Nero as, surrounded by his courtiers, he sits at ease on the terrace of his palace by the river, persuades him to issue a decree condemning all Christians in Rome to death. Valerias, hearing of it, goes to Leah's house in disguise, and conveys her and her companions to a hiding place in a cave near the city. There they rest safely until the capture of one of the band and his confession under the torture of the rack reveals their whereabouts. and then, rudely disturbed at prayer by a body of soldiers, they are led before Nero, and refusing to renounce their belief, are condemned to death.

The last scenes, showing the amphitheatre in which the Christians are to be given to the lions before the jeering Roman populace, are magnificently set, the arena, in which two gladiators first engage in battle, being surrounded by tier upon tier of seats full of spectators—a wonderfully fine effect. The little band of martyrs steadfastly enter, Leah carrying a cross. A hard struggle between a natural desire for life and his new belief occurs in Valerius' mind, but in the end the better inclination conquers, and Leah and he pass into the arena to meet death together.

The "Leah" of the story deserves special praise for remarkably fine acting throughout, and she is well supported by the rest of the cast.

Trade in Other Countries.

GERMANY.

A large number of new enterprises are announced for early opening in Berlin. W. Hulke & Co. have in preparation, for opening in November, a well-equipped show in Rheinstrasse, Friedrichstrasse, and a "musical picture" theatre opened its doors on October 1st at the Hotel Justus Schleicher, in the Friedrichstrasse.

The Central Theatre in Marie Theresa Street, Innsbruch, is an important addition to the motion picture establishments of that town.

A "reform kinematograph" was opened recently at Hamburg. Singing pictures feature prominently in its programs. The Biograph Theatre Cosmos at Prague is another interesting addition to German halls.

At Dortmund, Herr Henirich Assaur, a prominent member of the town, is having erected close to the Wostfelder Bridge a large building which, in addition to providing him with business premises, will include a large kinematograph theatre.

Travelling kinematograph theatres have had an invariably good reception at Gottingen, as indeed at all German University towns, but for some reason or other permanent shows do not appear to be able to get a footing, though the numerous failures may in most cases be ascribed to obvious faults of the showmen themselves. One which a merchant of the town started was well patronised until closed down by the police on a charge of indecency. The World Biograph Theatre had only a short life, and was followed by another hall, established by amateurs, whose life was cut short by the authorities, failing payment for the electric current. At present, living pictures are represented in the town as a leading turn at the Coliseum.

The Heinrich Ernemann Company, of Dresden, carried off a lion's share of the honours at the International Photographic Exhibition, securing the highest honour in the shape of the first prize for camera construction and kinematography, and in addition the silver medal offered by the Saxon Photo Union. It is the only firm of camera makers which, up to the present, has received the above honours.

The Welt Kinematograph Company, Nurenberg, has, according to law, been registered as The Film Verleichirst Max Kullmann.

ITALY.

A rumour that Sig. Carlo Rossi had severed his connection with the Cines Company is officially contradicted.

The Cinema Varieta continues to play to excellent houses in the Via La Canonica, Milan.

At a recent sitting of the Town Council of Milan, it was decided, on the motion of the vice-mayor, Signor B. Gabba, that a gold medal should be offered by the municipality as a prize at the approaching World's Kinematograph Competition at that town.

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New York News.

OCTOBER 4TH, 1909.

I notice that the *New York Dramatic Mirror* contradicts my statement that the Biograph Company's picture "The Mended Lute" was written and staged by the Indian, Young Deer. They state that the regular stage manager "directed the production." This may be true, but I still believe Young Deer had a liberal share in the production, and I know he has done much similar work for other companies.

The last ten days in New York have seen the greatest activity known to motion picture history, at least as far as taking pictures of actual events is concerned. The precise occasion of this activity was the "Hudson-Fulton" celebration, which was probably the most elaborate local celebration in the country's history.

English readers may have forgotten that Hudson was the original explorer of the river that now bears his name, and that Fulton was the inventor of the first successful steamboat. Reproductions of Hudson's ship, the *Half Moon*, and of Fulton's boat, the *Cleremont*, were the centre of attention in the naval features of the celebration, and many a motion picture camera was turned upon them. No doubt these points of American history will soon be well known throughout the world.

The features of the land celebration took the form of elaborate parades and an historical pageant. These features were also fully covered by the motion picture makers.

No doubt the greatest public interest was in the aerial features of the celebration. The Wright Brothers and several other world-famed air navigators were on hand, but owing to unfavourable weather conditions only a few short flights at unscheduled hours were made. Hence no motion pictures were secured.

The Vitagraph Company of America, The Edison Company, and the Warwick Trading Company of London covered the celebration fully and placed their product on the market at once.

The war between the "Independents" and the Motion Picture Patents Company keeps up merrily. The most authentic statistics obtainable indicate that about three-fourths of the business of the country is now controlled by the Patents Company, which is just closing the first year of its existence. Whether the trend of the tide is in favour of one side or the other is a matter of doubt. Both sides claim to be eager to push their litigation, but any definite settlement of their differences by means of the courts is not liable to occur during the present generation. The Independent interests are gradually organising and bid fair to have a permanent existence. The interests allied under the Patents Company's banner seem to be getting along in all harmony, and there is no probability of weakness there. The outlook seems to be that there will be a permanent division of the field in about the ratio as it now stands, that is to say three-fourths to the Patents Company and one-fourth Independent. Of course there will always be a border warfare and a certain amount of territory in dispute, but that either side will succeed to the exclusion of the other does not now appear possible. The Patents Company has all the best of the argument as to quality thus far, but the Independents have at least the advantages that come with having more to gain and less to lose.

The Biograph Company is about to release, as a full reel subject, a motion picture arrangement of Robert Browning's dramatic poem Pippa Passes.

This is not in itself startling news, yet to one familiar with motion picture conditions in the United States, it is indicative of much that is of vital interest.

In the first place, it indicates the really marvellous advance that has been made within the last year in the artistic standard of the business. In talking with educated persons who have not seen motion pictures of recent date, it is a common experience to find that they actually cannot be convinced that motion pictures deal with anything more serious than a chase or a crockery-breaking act. The shock that these people would experience if they were to drop into a theatre and see a genuinely artistic presentation of such a work as Pippa Passes may be imagined.

Again, the production of such a film as this is an interesting test of the power of motion pictures to present delicate poetic thought originally intended for expression through the medium of spoken or written language. Everyone who has closely observed the motion picture realizes that in some respects it has advantages for the forceful conveyance of ideas that no other artistic form possesses. On the other hand, it has scarcely been anticipated that the motion picture would ever encroach upon the field of poetic narrative and drama. If, however, Pippa Passes, with its delicate poetic theme "God's in his heaven. All's right with the world," makes an impressive film, it is safe to say that the field of motion picture material is much wider than we have hitherto dreamed of. The Biograph Company with Pippa Passes, and the Vitagraph Company of America with Lancelot and Elaine, are to be commended for their explorations in this field. They are the Cook and Peary of the situation.

There, is, however, another phase of the matter of more direct interest than those mentioned. It concerns not the *possibility* of making delicate poems and highly organised dramas into motion pictures, but it concerns rather the *advisibility* of the thing. It is one thing to recognize the fact that the motion picture can reach the highest type of art, and it is another thing to force it to that standard as a business proposition. Pippa Passes or Lancelot and Elaine may, as motion pictures, appeal to thousands who would not read the poems, and their production is in every way a credit, but if a film with a flavour of melodrama, a bit of comedy, or a touch of homely heart interest would appeal to tens of thousands where is the practical advantage of "films de luxe?"

It must be recognized that as yet the motion picture is the

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entertainment of the masses, and that so long as this is true subjects of too "high art" will not compensate themselves financially or in the matter of general appreciation. The masses appreciate a much better grade of material than they are given credit for, but they have their limitations.

Apparently it behoves the American manufacturers to spend part of their energy in getting motion pictures before the educated classes if they expect any immediate encouragement for their high art efforts. The United States offers a vast field for the presentation of selected films at a substantial rate of admission. Until this field is exploited, it does not seem advisable to force the development of motion pictures to a fine art. These are matters to which a number of manufacturers are now giving serious thought.

R. S. S.

"The Morning Telegraph,"

New York, which makes a special feature of moving picture news, quotes in *extenso* our Paris correspondent's reference to the Pathé-Eastman difficulty with regard to non-flam—the first to be made in the matter by the trade press.

Important Change in Agents.

An important announcement was made last week by the Film Import and Trading Company to the effect that it has become the American representative of Raleigh & Robert, of Paris. The importance of this item lies in the fact that Raleigh and Robert are the general agent for the world for a number of European film manufacturers. The Film Import people state that Raleigh & Robert represent more than thirty foreign manufacturers.

Up to this week the International Projecting and Producing Company, of Chicago, claimed to be the American representatives of the concerns making the films mentioned above.

All foreign films will be released in America on the same dates that they are released in Europe. Films will only be sold to those placing standing orders.

Besides the foreign releases, the Film Import and Trading Company will continue to regularly place on the market one reel of Centaur (American) films weekly.

Kleine Optical Company Enlarge.

The Kleine Optical Company, Chicago, have enlarged the quarters occupied by their office force and merchandise department to just twice the size. Hitherto the third floor of the building, in which the Chicago headquarters of the company are located, has been deemed ample; now the fourth floor has been added to meet the needs of their large and growing business. The private office of George Kleine, President of the Company, has been removed to the fourth floor, where also are located the showrooms and the filing and shipping department. The additional space for showrooms affords a fine display of all the different makes of moving picture machines, dissolvers, and stereopticons.

Truth about the Pittsburg "Explosion."

As was to be expected, the accident at the Columbia Film Exchange, Pittsburg, was greatly exaggerated by the Press. An official of the company has made the following statement: "The fact of the matter is, that no person was killed and no one seriously injured. The most seriously injured person was a man who had his arm broken by being pushed through a window. The Columbia Film Exchange kept their films in a brick vault. This vault contained approximately 180 reels of film. There were between 15 and 20 reels on the inspector's table at the time the fire occurred. The shipping clerk entered the vault with a 16-candle power electric bulb in his hand, which was attached to a wire on the outside of the vault. For some unknown reason the electric fuse to which this wire was connected blew out, causing the bulb which he had in his hand to burst. This bulb threw off sparks which ignited the films. The shipping clerk noticing one film on fire immediately threw it out of the vault on the floor, thinking this was the only reel which had taken fire, and that he could save the balance in the vault. Upon looking back into the vault he discovered other reels on fire and immediately closed the door of the vault and ran from the office. The writer saw this vault opened yesterday, and the reels were standing on the shelves just as they were before the fire, the film being still on the reels, but in a charred condition, showing conclusively that they did not explode. The explosion was on the outside of the vault."

The National Independent Moving Picture Alliance.

That the National Independent Moving Picture Alliance will play a most important part in the litigation now pending and threatened in the moving picture field, is evidenced from the fact that the Alliance has already engaged counsel to undertake the defence of members of the Alliance and their customers. All parties concerned have been notified to forward to the secretary of the Alliance all papers, data, and information pertaining to patent litigation. Secretary Swanson says that a tremendous mass of evidence is thus being secured which will prove of much value in the trial of the suits.

Mr. Berst,

of Pathé Freres, has been to Chicago on business, connected, according to the *Show World*, with a falling off in the demand for the Pathé Freres subjects. The *World* hints that it is possible that Pathé Freres, and with them Lubin, may "vert" to the Independents, but this hardly appears likely in view of the opinions on trade conditions expressed by Mr. Berst to the *Index* representative, to whom he said that the Independent had no chance in the West.

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BOYCOTTING OR BAD PRODUCTION?

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—On looking through the columns of your valuable and interesting paper, my attention was drawn to a paragraph relating to a certain film that has been a complete failure so far as purchases are concerned. I note that you blame the man who had to see the film through on behalf of his firm. It takes a good man to select subjects, and there are times when the best overlook what proves to be a big winner, and at other times subjects which are absolutely useless from a showman's point of view. It is only those in the show business who correctly and accurately know the requirements of the present day audiences. These audiences have become educated to the kinematograph by the keen competition that exists between the present day showmen, and the man who wants to be successful requires the best possible subjects he can obtain, and his patrons in many cases pick out faults which very often have escaped his own observation. In my candid opinion the reason the subject A Dear Old Dog was turned down was because, not as you surmise that this particular firm was and is being boycotted by the the trade, but through faults in its production.

An example: A man is seen lying across the railway metals; in the distance a train is seen approaching. The dog arrives upon the scene and the man on the metals is seen to move and call the dog to him. In this part of the picture we see a large number of railway officials eagerly watching the operator of the camera at work. A man's life is at stake and they are satisfied to stand and gaze with open mouths and smiling faces!

There are many other reasons for rejection which I won't trouble to mention. English manufacturers would do well to commence producing on similar lines to our Continental friends, and then we showmen would be able to welcome English productions and not depend so much on the foreign makers.—Yours, etc., CHAS. GASTON.

THE ALLEGED FILM BOYCOTT.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—With reference to your remarks on page 1077 of your issue of October 7th, we think you have to some extent misunderstood the position we take up in this matter. To our knowledge we cannot claim to have been "boycotted" by any firm in the trade. Indeed, taking into consideration the class of subjects we put out it is difficult to believe that any firm would find it beneficial to entirely turn down our productions, even if they so desired. Again, in the matter of price, whilst we are fully of opinion that the present advertised prices should be maintained in the general interest of the trade, we do not by any means intend to maintain these prices in face of increasing competitive cutting, though in such case we shall certainly advertise the reduction. What we do very strongly object to, and what we feel convinced has done harm to every individual interest in the trade (and would do more harm were it allowed to continue), is *the giving of secret discounts under the advertised prices.*

It is well known that hiring houses, speaking generally, favour the maintenance of present advertised prices, and the manufacturer or agent who forces his sales by allowing a secret discount is prejudicing the hirer's judgment and endangering the livelihood of the exhibitor by depriving him of the variety of subjects upon which he is absolutely dependent. It will be admitted from the exhibitor's point of view it is advantageous that a large number of manufacturers working entirely independently shall exist, as only by this means can he secure variety, and to put the trade on anything approaching a sound footing, and to secure the best work it is essential that a uniform price be strictly adhered to. Of course, if it should ever come to serious cutting of prices, the smaller manufacturers would have the advantage of being able to continue working at a profit, but the exhibitor would certainly suffer and through him the whole trade.—Yours, etc.,

The Clarendon Film Co., Croydon. P. E. STOW

THE SHACKLETON FILM.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—In your issue of 30th ult. under "News and Notes," you state that the Shackleton film had been secured by Mr. Dotteridge, for the Hippodrome, Oldham. As this is incorrect and might prejudice Messrs. Gaumont's letting for that town, we shall feel greatly obliged if you will contradict the statement in an early issue. The film that Mr. Dotteridge had was that of the Zeigler expedition, which we supplied him, and we assume your correspondent confounded the two. —Yours, etc, for Weisker Bros., E. DEL CONTEL.

DIFFICULTY IN OBTAINING FILMS.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—In reference to a paragraph in the KINEMATOGRAPH WEEKLY of the 7th instant, *re* exhibitors and showmen not being able to obtain the films they desire, we beg to call your attention to the fact that we purchase from every manufacturer the best films that are issued. We do not allow the price to prevent us from buying all the very best films on the market. We are buying films at 6d. per foot, and coloured films, which sometimes cost us as much as 1s. per foot, and no extra charge is made for the hire of these films to our customers. If any showmen or exhibitors cannot get what they want, we shall esteem it a favour if they will kindly send their inquiry on to us.—Yours, etc., for the Gaumont Film Hiring Service. H. WOOD, Manager.

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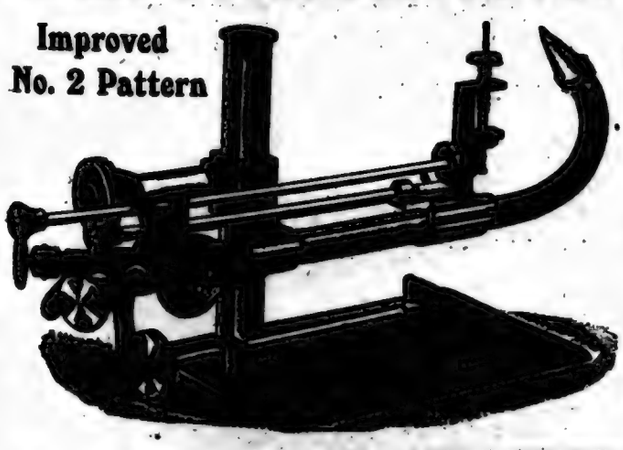

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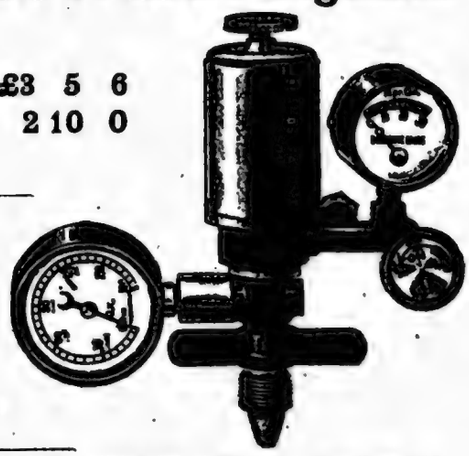

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London and Suburbs.

Holloway.

PARKHURST THEATRE (Managing Director, Mr. J. W. Grant; manageress, Miss Fuller).—The program this week at this popular picture rendezvous comprises The Wonderful Pearl, A Drunkard's Son, The Gipsy's Baby, Preparation of Milk, Surgical Operation, Through the Child, Isle of Elba, His Wife's Visitor, and A Conquest.

Wandsworth.

CENTRAL HALL PICTURE PALACE.—This fine building, situated at the top of East Hill, was opened to the public last August. It has seating capacity for 600. Tip-up seats are provided in the balcony, and the body of hall is just about to be re-seated with tip-ups in place of the wooden ones now in use. The hall is decorated in sea-green and dark red, with a dado rail dividing the colours. There are seven exits, four opening on to a large space of ground and three into the street. Electric light is installed throughout the building, including five hanging pendants of five lamps each, ten green lamps and shade down sides of hall alight during the whole show. Red lights at back, also in balcony. The operating chamber is built outside the building. Two Gaumont Chronos are used. Every convenience for prevention of fire, such as fire buckets, blanket, and sand; automatic shutters. A change-over switch for alternating and direct currents is also fitted. The screen is about 26 ft. square, and an 18 ft. picture is well projected. Everything is done for the comfort of patrons, with a complete change of pictures Mondays and Thursdays. There is no Sunday performance. Manager, Mr. L. Morley; advertising manager, Mr. L. Freeman. This week's program includes The Winning Coat, Boys will be Boys, Joan of Arc, Ticklish Timothy, When Lips are Sealed, Through the Cheddar Gorge, A Matter of Honour, Land of the Getans, Queen of the Ranch, and A Passionate Chess Player.

Victoria.

WILTON HALL (Biograph Theatres, Ltd. Manager, Mr. A. Bond).—Packed houses again this week to see the following films: A Ramble Round the Zoo, Consequences of a Lie, The Country Doctor, Theodore's Concert, Bob the Scullion, Friend of the Family, The Unlucky Clown, Mexican Bill, Baby Rearing, Convict's Dream, His Brand New Hat, Stag Hunting in Java, Wrong Cab, One of the Bulldog Breed, and Patient from the Country.

From the Provinces.

Aberdeen.

THE GAIETY.—The picture drama has taken a strong hold of the Gaiety patrons, and this week Mr. Dove Paterson, with unerring judgment, strikes the popular taste with Edison's latest dramatic film, A Convict's Sacrifice, a thrilling episode, A Mother's Last Wish, full of genuine pathos. All the comics are right up to date, and include a Pathé comedy, The New Door, Bertie Foolshead—His Interrupted Courtship, His Wife's Wine, etc., etc. The Cinephone contributes two strong numbers—namely, Twilight and The Blind Boy. The trip is to Fashionable Brighton.

Accrington.

THE PICTUREDROME (Mr. J. Hargreaves, manager).—The Grey Lady and The Nobleman's Dog are well received; another good picture is Pathé's film The Village Piper. From the Fighting Top of a Battleship is a good educational subject. Great applause is elicited by The Race for the Inheritance, Ninety-eight in the Shade, and Boiling Billy.

Altrincham.

THE CENTRAL THEATRE (Mr. W. Hodgson, manager).—The well-known and popular pictures Part I. and II. of The Life of George Washington, The Broken Violin, Masaniello, or the Strike of Naples Fishermen, are striking pictures. Great fun is obtained from The Extraordinary Duel, Contrabrand Porker, Unlucky Acquisition, and a good trick picture Playing Patience.

Ashton-under-Lyne.

THE PICTUREDROME (Mr. Peter Leckie, manager).—The Last of the Stuarts, Nick Carter—The Sleeping Pills, and Pathe's film The Conquest are well received. The Storm is a wonderful scenic picture. The comedy pictures are Wonderful Machine Oil, and Then There was a Row.

Bedford-Leigh.

THE ASSEMBLY ROOMS (Mr. Frank Walker, proprietor).—Marie's Handkerchief, and Thelly's Heart are drawing big houses. The Wedding at the Fair, and The Talisman cause roars of laughter.

Birkenhead.

TRANMERE MUSIC HALL (Mr. Saronie, proprietor).—They have a very strong bill this week including the famous George Washington series. Other good films are the Pretty Girl of Nice, Italian Engineer Soldiers, The Talisman, and The Little Milliner and the Thief. During the evening several pleasing vocal items were rendered by Miss Chaveau.

Bedford.

COLUMBIA PICTURES (Proprietor, J. E. Atkinson; manager, Harry Plant).—Art series—Napoleon, Boxing Fever, Human Squib, Forgotten Cripple's Wedding, Batchelor's Dream, Chedder Gorge, Captain's Moustache.

Bournemouth.

WEST'S PICTURE PALACE.—There is a strong literary tone about T. J. West's eleventh week of his nineteenth season as he gives Harrison Ainsworth's Tower of London, and Wilkie Collin's novel The Moonstone. A film that is exciting a great deal of local interest is the neighbouring White Farm at Crichel. Foolshead Swallows a Crab, Shanghaied, Saved by a Dream, and The Preparation of Milk, go towards making up a varied and ideal program, which attracts crowded and enthusiastic houses.

Barrow-in-Furness.

NEW HIPPODROME (Proprietors, Mr. and Mrs. Calvert Routledge).—The featured films here this week are A Dash for the North Pole, A Visit to a Biscuit Factory, Return of Dr. Cook from the North Pole, and Guerilla Warfare.

Belfast.

ST. GEORGE'S HALL (Manager, Mr. H. Rogers).—The program this week produces The Silk Industry, Angelina's Birthday Present, The Auto Heroine, The Horseshoe, Through the Child, The Cobbler and the Caliph, The Coward, and The Electric Police-

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man. The Filmophone Talking and Singing Pictures are A Venetian Song, and A Hammock Built for Two.

Barnsley.

TEMPERANCE HALL, Pitt Street.—Antony and Cleopatra, Sons of the Soil, Chess Players, A Warrior's Bride, A Lesson in Charity, No Rest for the Weary, and Benvenuto Cellini are proving capital attractions.

EMPIRE THEATRE.—The Palacescope is showing The Hand of the Victim, and The Hootomatique Cycle Alarm.

PUBLIC HALL, Eldon Street.—Denver's Bio-Tableaux are here again and showing The Manded Lute, Francis I. and the Jester's Daughter. A great attraction is the picture of the Tom Rose (of Barnsley) and Bob Somerville (of America) Fight, taken by Mr. Denver. Arthur Gelrae is giving the illustrated songs.

Blyth.

WEST'S PICTURE PALACE.—"House Full" is the nightly testimony here, and overflow tickets are in great request. There has never been a more thrilling picture shown in Blyth than the one entitled A Trip to the White Sea (Rosie Film Co.). It absolutely brought down the house. Nothing could be more realistic. The rest of the program includes The Sale of Her Tresses, The Magistrate's Hat, Black and White, Furnished Rooms to Let, Patent Glue, Motor Boat Racing, A Young Girl's Sacrifice, A Trick In Every Trade, and Bluejacket's Training.

Burton-on-Trent.

THE ANGLESEY HALL.—Despite the various counter attractions in the Town Hall, the Anglesey Hall, where Mr. T. J. West holds his exhibition of animated pictures, has been crowded. The entertainment is no doubt the best of its kind which has ever visited Burton, and this form of amusement has proved very popular. The performance continues to be a one nightly exhibition, and the alteration has met with a hearty response.

Bill Quay-on-Tyne.

IMPERIAL PICTURE HALL (Proprietors, The Imperial Picture Co.; manager, Mr. W. J. Tiplady).—The program is much appreciated, and includes The Red Hand, Salvation Army Lass, Morgan the Pirate (Series 2), The Runaway Dog, and Ma-in-Law as Sportswoman. The pictures are well projected by Mr. Victor L. Jefferson, and Mr. R. Gill's music adds a charm to the productions here.

Blackburn.

KING'S HALL.—Crowded houses are the rule here, the principal pictures this week, Oliver Cromwell, and Through the Child, the latter a beautiful pathetic subject, and Capt. Kettle's rendering of The Better Land, Whisper and I Shall Hear, and Sing Me to Sleep, during its progress, creating a profound impression Albin Willis is a smart operator.

Colne.

CENTRAL HALL (Proprietor, Mr. J. Duckworth).—The program this week contains Nick Carter, Dr. Nikola, Through the Child, Too Beautiful, Coffee Production, A Lesson in Charity, Sammy's Purse, The Electric Servant, Panther Hunting, and Liberty for an Hour.

Cheltenham.

VICTORIA ROOMS (Proprietor, J. E. Atkinson; manager, J. E. Greenwood).—Lucy of Lammermoor, Liquefaction, Hotel Thief, Workman's Belt, Aerial Elopement, Cold and Its Consequences, Race for the Farmer's Cup, Absent-minded Man, England Invaded,

Cambuslang, N.B.

PREMIER PICTURE PALACE (Proprietor, Mr. Jas. George; assistant manager, Mr. P. Allen; kinematographer, Mr. W. Arthur)—The headliner this week is Oliver Cromwell, supported by The Burglar's Dog, Farmer's Son, Eccentric Sportsman, Mine at Last, Wheelbarrow Race, The Poacher, One-Legged Beggar, A Narrow Escape, Colombo and Its Environs, and The Man Who Walks on His Head, all shown to advantage by Mr. Arthur.

Eastbourne.

NEW PICTURE HALL (Lessee, Mr. E. Mansell; manager, Mr. H. Hardy; musical director, Mr. J. Stubbs; operator, Mr. W. Kenway) —The pictures include The Witch's Secret, Spanish Blood, Unusual Cookery, The Devil's Three Sins, and The Prodigal Son.

Ellesmere Port.

THE HIPPODROME (Mr. A. Corelli, proprietor).—This week the enterprising proprietor presents a strong programme. The principal items are Through His Child, The Farmer's Son, Jamie's Hat, and Nana's Mother. The comedy items are I've Lost a Penny, Cabby by the Hour, His Wife's Wine, A Capital Turn, and The Troubles of a Pork Butcher.

Edinburgh.

PRINGLE'S PICTURE PALACE.—By an arrangement of lights the management here are now showing in a lighted hall, a change which is meeting with great appreciation. The films this week are The Captain's Honour, A Wife's Ordeal, A Traitor to King and Country, A Georgia Wedding, Room Mates, An Unexpected Return, Uncle Rube's Unwelcome Return, and Missionary and Maid.

Guildford.

The cry is "Still they come"—overflowing houses are the rule at WEST'S PICTURE PALACE to witness the smart program presented by Mr. T. J. West. The program includes The Black Hand, The Poacher's Daughter, Pater's Patent Painter, The Crack Shot, The Grey Lady, Rambles Through the Zoo, and A Patient from the Provinces.

Great Harwood.

THE UNIVERSE ANIMATED PICTURE CO. are enjoying increasing popularity, with a plentiful and well managed program. Splendid order is kept, and much pleasure is derived by the audience from watching Life on a Training Ship, What a Feed of Hay, Return of Ulysses, Too Old to Work, etc.

Hebburn-on-Tyne.

THE ROYAL KINO (Lessee and Manager, Mr. Dixon Scott).—Mr. Scott's pictures draw crowded audiences nightly, and are smartly shown by Mr. Hal Laws; are accompanied by Mr. Edward Scott and Madame Gibson (violinist and pianist); and lectured to by Mr. Harry Scott. The third local film produced by the management is put on this week, and depicts The Hebburn Naval Volunteers at Gun Practice. The other films comprise The King's Command, A French Duel, His Wife's Visitor, Baden Powell Reviewing Boy Scouts, A Bridegroom's Dilemma, Father's Patent Painter, Queen of the Arena, and two "Kinophone" Singing Pictures.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, & Paull; manager, Mr. G. Paull).—In response to the request of their numerous patrons, the management have adopted the one house nightly system. The titles this week are The Orphan of Messina, Wheelbarrow Race, Navvies' Night Out, The Drunkard's Son, My Friend the Dummy, Champion Weight Lifter, An Extraordinary Duel, and His First Biscuits. Mr. R. Gristenthwaite's fine music is much appreciated.

Jarrow-on-Tyne.

THE KINO (Lessee, Mr. Dixon Scott; manager, Mr. J. R. Scott).—The Princess and the Slave, The Door, Scenes in Bombay The Lucky Number, How a Sailor is Made, A Father's Crime, The Detective's Bag, two "Kinophone" numbers, and Hebburn Naval Volunteers (the third of Mr. Scott's local films). Miss Bertha Jeffries, the pianist, and Miss Marie Scott, violinist, gave a pleasing rendition of the accompanying music to the pictures, which are operated by Mr. Harry R. Howcroft.

NEW PICTURE HALL (Proprietor, Mr. W. Heron; manager, Mr. J. Barker).—Another good program is made up with The Old Bachelor's Find, Sold by His Parents, How Jones Paid the Rent, The Cat Came Back, Juvenile Jiu-Jitsu, How They Made a Man of Billy Brown, The Boa Constrictor, and Rita the Bohemian, all of which are thrown on the screen by Mr. J. Barker, and carefully explained by Mr. R. Brownlee. The want of a music license prevents this hall doing the business it might.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. Arthur Clarence).—Good audiences are always found here. This week's bill includes The Legend of the Ghost, Weary Bones, Salt Fish, My Friend the Indian, Her Lover's Honour, Boots He Could not Lose, Tom's Frolics, The Poor Orphans, and The Story of the Lighthouse. The Bouncing Peps are also here this week. The orchestra, under Mr. W. Hope, render suitably arranged music in accompaniment to the pictures.

Lincoln.

PICTURE HALL.—Excellent business continues. The following comprises this week's program: Launch of the Neptune, Consul the First, Ship's Boy and his Sister, Spanish Blood, and British Army Manœuvres.

PALACE (Manager, Mr. Dobney; operator, Mr. F. Bennett).—Another high class Sunday Pictorial Concert was witnessed by a packed house, the films being: Wand of the Devil, Houdini in Paris, Little Dog Clipper, Poor Musician, Last Year's Time Table, Making Paper, and Little Dog Clipper.

Liverpool.

NEW CENTURY PICTURE HALL, Mount Pleasant (Managing director, Mr. Sydney H. Carter; resident manager, Mr. F. A. Parker). Furthest South with Lieutenant Shackleton, and the British Antarctic Expedition, as shown

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1 „ Bleriot's Channel Crossing.
1 „ Latham's Channel Flight.
1 „ Blue Jackets at Guildhall.
1 „ Naval Review of the Fleet at Cowes.

before the King is received with unstinted applause. Another good film is the thrilling Indian story The Mended Lute.

THE WESTMINSTER MUSIC HALL, (lessee, Mr. F. E. Weisker; manager, Mr. J. Nelson Bramble).—The close attention given to the really splendid picture The Arlesienne is proof of its excellence. Three Friends is a fine example of coloured photography. Humour is added by Mr. and Mrs. Brown go into the Country, and Up the Pole.

Leeds.

COLISEUM (General manager, Mr. Henry N. Phillips).- The British Animated Theatre Co. are showing The Escape of Count de la Valette, A Glass of Goat's Milk, The Huguenot, and The Wheelbarrow Race as headliners, with plenty of others to follow.

Llandudno.

THEATRE OF VARIETIES (Manager, Mr. S. Hughes).—The Royal American Bioscope are putting on this week Joan of Arc, Yachting at Cowes, and An Unlucky Acquisition, supplemented by a host of other good films.

Lancashire.

CATTRELL'S PICTURE HALL, Cousett (Proprietor, Mr. John Cattrell; general manager, M.. Arthur C. Campbell).—The audiences up to the present are very large, the fare presented also being worthy of liberal patronage. The pictorialisation of the various studies is exceptionally good. The Last Look, Thrassia, Reconciled, Sherlock Holmes, Grey Lady, and The Cardinal's Conspiracy are each of excellent merit and receive warm commendation all round. Mr. Will Nugent, N.A.C.O., is the operator.

TOWN HALL, Cousett (Proprietors, The Town Hall Co., Ltd.; lessee, Mr. Hugh Robertson, Jarrow; general manager, Mr. Lloyd Clarance).—The entertainments held in this hall are most enjoyable and procure good attendances. The pictures are of good sound quality, and receive the warm admiration of the many patrons. In addition to the week-night concerts there are Sunday evening programs which are greatly patronised. The variety turns greatly assist the successful results achieved. Mr. John T. Blake is the kinematographist.

CO-OPERATIVE HALL, Chapwell (Proprietors, Messrs. John Cattrell and Arthur C. Campbell; manageress, Mrs. A. C. Campbell).—After a hard day's work in the mines the colliers flock into the above hall, where they can secure a good hour-and-a-half's enjoyment. This week there is a splendid selection of films, many of which depict sensation, humour, and romance to the delight of the large audiences. This week's most prominent films include The Message (Biograph), The Legend of Orpheus, Morgan the Pirate, Grace Darling, Vengeance is Mine, Stick Fast, etc. Mr. R. Wilkinson manipulates the kinematograph in splendid style. Mr. Tiny Ashton is the accompanist.

CO-OPERATIVE HALL, Stanley (The Wallau Picture Cowpany).—Good business is recorded each night at the above hall, where a capital assortment of pictures are on view. The hall is most extensive in dimensions and often well filled, therefore it can be easily understood that pictures have taken the place of other amusements at Stanley.

Newcastle-on-Tyne.

ROYAL PICTURE HALL (Manager, Mr. Hall Jones).—The films here this week are Nobleman's Dog, Tea Industry, Drive for Life, A Mistake of Addresses, The Heart of a Roue, and The Besirors. Miss La Clair has been re-engaged to sing the illustrated songs.

Neath.

VINT'S VARIETIES.—Baby Rearing, End of Reign of Terror, Cobbler of Caliph, Curse of Money, Lesson in Charity, Eloping with Aunty, The Moonstone, and other good titles appear on the program.

Oldham.

THE HIPPODROME.—The Prince and the Pauper, and A Traitor to His King and Country are well received. The Sculptor's Statue is also a good turn. Field Gun Drill is educative, and the comedy pictures are The Invisible Dog and The Unlucky Picnic.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The Launch of the Neptune is the great film here this week, also Maid of the Mountains. Others are The Bugle Call, Jealousy and the Man, With No Cord, Kind Hearted Policeman, The Horseshoe, and Outwitting the Train Wreckers or The Dear Old Dog.

Rotherham.

COLUMBIA PICTURES (Proprietor, J. E. Atkinson; manager, Bob Pearson).—Baby's Shoe, Fisherman's Fiancée, Wicked Woman, Making a Man of Billy Brown, Butcher Boy and Penny Dreadful, Aunt's Visit to Lynmouth, No More Hats Wanted, Lucky Jim, Nat's Conversion, and Baby Show Friday Night.

Sunderland.

WHEATSHEAF PICTURE HALL.—La Tosca is the big film here this week, others being Convict 5,874 A Strange Meeting, The Burglar's Dog, How Potts Backed the Winner, Domestic Rivals, and The Macs go Shooting.

THE VILLETTE PICTURE HALL (general manager, Mr. W. Gibson; pianiste, Miss F. Clifford; kinematographist, Mr. Leslie Talmage).—An exceptionally fine program is given here. Nick Carter's Suicide Club, heads the bill and is supported by Napaleon and Josephine, The Tower of London, The Aeroplane Derby at Rheims. Among the comics are A Persevering Suitor, The Lost Handkerchief, etc.

[Why are the day bills disfigured with a heavy black border?—ED.]

St. Helens.

CO-OPERATIVE HALL.—Aviation week at Rheims is followed with intelligent interest. The Man without a Country, and For the Sake of His Child are the principal dramatic items. Fun is extracted from Teaching a Husband a Lesson, The Cabman, and The Inexperienced Angler.

Sheffield.

CENTRAL HALL.—The successful picture headliner last week was Dick Burge and Jabez White in an exhibition of scientific boxing, a subject taken by Mr. Jasper Redfern. Through Shadow to Sunshine, A Trooper's Bride, When Thieves Fall Out, A Pair of Truants, Jim is Engaged to be Married, An Earthly Paradise, The Peachbasket Hat, Foolshead and Marriage, and Boxing Fever.

THE GRAND ELECTRIC THEATRE (manager, Mr. Arthur Turpin; operator, Mr. J. D. Mason).—An excellent assortment of humorous and dramatic subjects greatly pleased the "Grand" patrons, The Murder of the Duke of Nemours, The Poor Musician, For the Child's Sake, Back Back, The Vendetta, The Jones' have Amateur Theatricals, A Lesson in Cycling, Rival Mesmerists, Her First Biscuit, and Mr. Jones has a Card Party.

HILLSBRO' PALACE OF VARIETIES (Proprietor and manager, Mr. J. C. Brothwell).—Great applause greeted the smart selection of pictures projected at the Palace last week. Foiled by Fido, Rescued by the Lifeboat, Faded Flowers, The Guard's Alarm, A Fight for Love, The Game of Cards, Love is Blind, and The Moneylender.

THEATRE ROYAL, ATTERCLIFFE, (Manageress, Miss Hope; Assistant Manager, Mr. L. V. Waite).—The Gunshot was the premier picture at the Royal last week. Others projected were The Street Waif, The Fallen Arrow, Foolshead, The Talisman, Meskal, the Smuggler, The Forgotten Umbrella, and The Man and His Bees.

RAYMOND'S PALACE, ATTERCLIFFE (manager, Mr. Edward King).—The Man in the Iron Mask, and The Suicide of Lily Boheme, were two well-appreciated film subjects, others From Street to Stage, Lover's Obstinacy, The Gaiety Girl, and a very good humorous picture The Magic Machine Oil.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The pictures presented to interested audiences were The Smugglers, Picturesque Surrey, and The Pierrot's Death.

BARRASFORD'S HIPPODROME.—The kinematograph item here last week was The Reedham Boys' Festival Drill.

MONTGOMERY HALL (Henry Hibbert's Pictures; manager, Mr. W. H. Bushell).—A Hepworth production of exceptional merit, The Drunkard's Son, headed the bill last week. The Last of the Stuarts, Paul Lang Leaves Home, A Traitor to His King and Country, The Stolen Clothes, A Georgia Wedding, The Cab Horse's Dream, and The Wonderful Machine Oil, were also included in the heartily applauded series.

Swansea.

PALACE and SHAFTESBURY (Manager, Mr. William Coutts.—The program at these popular picture theatres this week is as follows. Honour of an Alpine Guide, The Better Way, The Witch of Seville, The Way to Happiness, Silkworm, Corsica, The Watch Swallower, Boy and the Kite, Magic Goloshes, Chess Players, A Gentleman of Montmorency, Jacob's Idea, The Moth Hunter, Some Water Please, and The Farmer's Son.

Southend.

SOUTHEND PICTURE PALACE.—The Prodigal Son, New Mirror, Snowball, Woodcutter's Child, Jim is Engaged, Cure for Bashfulness, A Reckless Life, Trouble Snatcher, and Within an Ace.

PRINCE'S HALL (Manager, Mr. A. Liverick).—Sherlock Holmes Salome Mad, Little Jim, Friend of the Family, Harry Wishes to be a Hooligan, and The Man with a Sack in Society.

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PIER PAVILION (Manager, Mr. J. Blewitt).—Farmer's Son, A Love Token, On and Off the Stage, Bob's Revenge, A Child's Faith, and Eccentric Sportsman.

VICTORIA HALL.—The Mountebank's Son, Death of Mozart, His Wife's Wine, Across the Island of Ceylon, and The Making of a French Sailor.

KING'S HALL, Westcliff.—Reopened by the National Bioscope Company, with Peril of the Fleet, Trip Through the Netherlands, Jealousy and the Man, A Convict's Sacrifice, Boxing Fever, etc.

The Hartlepools and Tees-side.

THE PALACE THEATRE AND PICTURE HALL (Proprietor, Mr. George Black; manager, Mr. F. G. Hill).—Large audiences assembled to appreciate the entertainment, which includes The Indian Runner's Romance, How Swiss Milk is Made, The Sculptor's Statue, In the Sultan's Power, His Wife's Wine, Tommy's Purse, and An Absent-minded Author.

THE PARK PICTURE HALL (Manager, Mr. W. Dale; lecturer, Mr. Harry Mitschke; musical director, Mr. Bert Bertram; operator, Mr. J. Grantham).—A fine selection of latest pictures was shown here. The Mills of the Gods was the principal item. Life in Egypt, Tyranny in the Middle Ages, The Vagabond's Wife, Bobby the Boy Scout, Jacob's Idea, Little Billy as a Motorist, A Race for a Handkerchief, and others of a humorous character made up a grand bill.

THE CANADA PICTURE PALACE (manager, Mr. James Burley).—What the management describe as "the strongest bill out of London" is submitted to patrons of this house. The star attraction is Beatrice Cencis; The Lost Heir, His Wife's Wine, Motor Boat Races at Burnham-on-Crouch, An Absent-minded Author, Instruction by Correspondence, Rivals for a Week, and Sleeping Pills.

THE NORTHERN PICTURES, Ltd., in a comprehensive program showed A Legend of the Sea, Renunciation, The Game Stealers, The Wild West, Jewel Thieves, etc.

EMPRESS PICTURE PALACE, Hartlepool (Lessee and general manager, Mr. Albert Mathams).—Excellent programs continue to be provided for picture lovers, this week's being quite up to the standard. The principal films were The Lady's Companion, The Long Arm of the Law, Teaching a Husband a Lesson, Italian Artillery Crossing the Alps, Bob's Revenge, Foiled by Fido, and other pictures of general interest.

THE CLEVELAND PICTURE HALL, Middlesbrough (Lessee and manager, Mr. Thos. Thompson; electrician, Mr. J. Weightman; pianist, Mr. R. Culling) —Good houses are being maintained week after week, each program being better than its predecessor. The subjects attracting more than special notice were The Indian Trailer, The Right to Love, and Shanghaied; A Traitor to King and Country, and The King's Commands were also well appreciated. Completing a good program were several humorous films, including The Wheelbarrow Race, Foolshead as Hero, Ma-in-Law's Honeymoon Chase, and Two Burglars.

THE EXCHANGE HALL, Stockton-on-Tees (Lessee and manager, Mr. J. Henderson).—The topliner was The Escape of Count Valette, supported by another of equal merit, A Drunkard's Reformation; Shipbuilding on the N.E. Coast, and A Message from the Sea were two subjects coming in for a due share of applause. Other pictures worthy of mention were The Page Boy and the Flirt, Giles Visits London, The Orphan Protector, If at First You Don't Succeed, The One-Legged Beggars, and Adopting a Baby.

Wallsend.

TYNE PICTURE HALL.—The chief films here this week are Horrors of a Strike, Nick Carter, The New Little Mother, and Dancing Tabloids.

ROYAL ANIMATED PICTURES.—The program contains, among others, Forsaken, Duty, The Pierrot's Nightmare, Bulldog Breed, and Magda.

Whitehaven.

MARKET HALL (Manager, Mr. Victor Bransford).—The Premier pictures here this week are The Slave, Shanghaied, Nick Carter, A Drama of Messina, Robson's Revolving Pads, Night Before and Morning After, A Modern Penelope, Wrong Coin, A Brave Woman's Resource, The Suffragette, Through the Child, Adventures of an Eel, and In Love with a Bearded Lady.

Wigan.

NEW CENTRAL HALL (Mr. Arthur Russell, manager).—The bill this week is a strong one including A Father's Crime, The New Little Mother, and The Little Drummer Boy and His Dog. The comedy pictures are The Crack Shot, and The Blackfeet and The Black Hand Terror.

Julius Cæsar.

ONE OF THE WEEK'S HEADLINERS.

With a remarkably vivid and accurate staging of Shakespeare's JULIUS CÆSAR the Itala Company score their third decisive triumph in four weeks, and it is curious to notice that for the period of the subject they, like the Vitagraph Company, who provide our other remarkable film this week, have had recourse to the history of ancient Rome. The period illustrated, indeed, offers unique opportunities for staging, and none of these chances are allowed to pass in what can only be described as an almost perfect example of the kinematograph art.

The return of the triumphant Cæsar from Gaul and his welcome by his wife, Calphurnia, and his friends, opens the subject. Mark Antony, noting the idolatry of the victorious soldier by the populace, attempts to turn it to account by persuading Cæsar to have himself proclaimed Emperor, and in the Senate carries his motion against the opposition of Brutus and others jealous for the authority of the republic. The scene in the Senate provides the stage manager with his first opportunity for strong effects, and it is fully taken advantage of, while the uniformly good acting deepens the impression of realism.

The triumphant procession of Cæsar and his friends through the streets is then witnessed, the car containing the Emperor being surrounded by a wildly cheering crowd of citizens—here again the buildings, costumes, etc., being accurate in every particular.

Calphurnia, sleeping while Cæsar robes himself in preparation for a visit to the Senate, has a vision in which she sees her husband stabbed by Brutus and his friends—a very well managed scene showing the dream. She implores Cæsar not to leave his palace, but the latter, proudly refusing, goes to the Senate with Mark Antony and there meets his death in the exact manner revealed in his wife's dream.

The faithful Antony shows the citizens the dead body of their idol, and by an artful speech raises their passion against the conspirators to fever heat, so that Brutus and his friends are forced to fly from Rome.

Antony pursues them and the two armies meet at Philippi. The film shows Brutus in his tent—through the opening a vista of the camp, with the soldiers engaged in various tasks. Brutus lies on his couch and sleeps—to be aroused a moment later by the sounds of an assault. As he leaps to his feet—the chamber, now reddened by the glare of his captured and burning camp—a vision of Cæsar appears to him, and as the enemy burst into the hut he falls on his sword and dies.

Some finely staged glimpses of the battle follow, and the issue decided in his favour Antony enters Brutus' tent to find that his great enemy has escaped him.

With the advantage of telling a story with which every schoolboy is acquainted, this subject should prove a good draw to all classes of showmen. Messrs. Walter Tyler, agents for the Itala Company, will be pleased to show it to any buyer to whom it has not already been submitted.

The Pavilion Mile End.

Messrs. A. & H. Andrews, the picture theatre specialists, of 5, New Compton Street, W.C., have been engaged to run a show at the Pavilion, Mile End Road. They start next Sunday night. The whole of the fitting up of the show has been entrusted to them, including the provision of vocalists.

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Torquato's Tasso	812 ft
Tinkling of Gold	400 ft
I'm looking for a Wife	395 ft

On October 28th

NERO	1250 ft
The Only Way	288 ft
Berthas' Birthday	535 ft
Adventures of Colonel Wilson ...	492 ft

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During a two years lease of "Olympia" the public patronage has been simply enormous, so much so that it was decided to build a permanent home for this popular entertainment. A suitable piece of ground was secured, and plans prepared by Melbourne's leading architect, the Hon. Wm. Pitt, M.L.C., and the result is that on Thursday, the 16th September, the finest picture hall in the Commonwealth was opened under the patronage of their Excellencies the Governor of Victoria, Sir Thomas Gibson-Carmichael and Lady Carmichael.

The building cost nearly £10,000 to erect and furnish, and is of brick. Its dimensions are 165 feet by 87 feet, seating for 4,000 persons by Board of Health measurement, which practically means 5,000, as that body are too liberal in their space allowance. The floor of the hall is raked 4 feet from back to front, and the picture screen will be in a cave 40 feet from the first row of seats. There will be ten exits to the street, so that public safety will be assured. The lighting will be electric, with a reserve supply of gas. The handsome dress circle is carpeted, and has 400 opera seats opening on to an elegantly appointed foyer, tastefully decorated and furnished in the latest art fashion with fumed oak. There will be neither pillar nor post to intercept the view of the public, the huge iron girders, each weighing five tons, completely spanning the building. Every patron, even in the cheapest parts, will have a back to his seat.

The interior of the large hall is decorated in blue, terra cotta and buff. The entrance hall is of granolithic pavement, leading to two handsome carpeted staircases. By an ingenious arrangement of lighting, the building will never be in complete darkness; in winter steam heating radiators will warm the interior, whilst in summer the sliding roof, which measures 40 ft. by 20 ft., will be opened, which practically means entertainment in the open air. At the whole of one side there is a fairy like garden, with picturesque kiosks where light refreshments may be obtained.

The projecting room will be outside the main building and entirely isolated, thus ensuring perfect safety. It measures 8 ft. by 7 ft., and will be under the control of Mr. West's principal operator, Mr. Wm. Lyall. The projection will be the very long one of 100 ft., throwing a picture on the screen of 51 ft. The current consumed for this projection will be 110 amps. A specially installed electric plant will be used for the lantern.

The band will be under the direction of Mr. Eben Jackson, and consists of 25 picked musicians.

The front of the building is of Moorish design. It will be illuminated with a large electric sign, "West's Pictures," and three 1,000 candle power arc lamps. Mr. J. A. Miller, the manager here, is justly proud of the new edifice, and anticipates even greater public patronage than hitherto. It is universally admitted that for safety, comfort and holding capacity, West's new building is unequalled in the Commonwealth, as it has been erected with every up to date convenience of the modern theatre.

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BEN'S KID.—Another of Selig's typical Wild West pictures, full of the real atmosphere of cowboy life and with an interesting plot, in which pathos and humour both play a part. The bully of a Western settlement, losing his proud position of pre-eminence, as the result of a "dust-up" with an athletic newcomer, shakes the dust of the place from his feet and with his wife makes tracks for another part of the country, but forces the latter to leave her child behind. The rough but good-hearted men cast lots as to who shall take the child, and the choice falls upon Ben Burke. Meanwhile, the unhappy wife has seized an opportunity to escape from her husband, and with him in pursuit makes for her home, entering Ben's hut as the latter, with his friends, is carefully watching over the child, who is sick. The bully, entering, attempts to shoot his wife, but is frustrated and after an exciting chase, is settled by a cleverly thrown lariat, and the conclusion of the picture shows the mother of the child as the wife of Ben Burke.

The Gaumont Co.

FROM SERVANT GIRL TO DUCHESS is the story of the rose-coloured dreams of a servant girl who, left in charge of the baby, puts the infant down and takes up a "penny novelette" directly her mistress has left the house. The children take advantage of her absorption in the story to disarrange and break up the furniture of the room, and to decorate the reader's face with ink, etc., but she takes no notice, and at last falls asleep and in a dream sees herself as the heroine of the story she has been reading (the title of which is the same as that of the film). A dapper little gentleman wearing a coronet appears and kisses her hand with the utmost gallantry. He appears again and renews his attentions as she is scrubbing the steps in front of the house. In this case he appears in a carriage drawn by two high-steppers, and dismounting, passionately kisses the maid's blackened face and persuades her to enter the carriage and drive with him to his town mansion, where the two partake of lunch, to the great amusement of the peer's housekeeper and butler, who wait on them. Then comes the last scene of the romance—Bridget and the duke drive to church and are wedded. The awakening comes only too soon, however—the mistress has returned, and seeing the wreck of the room and the baby on the floor in the corner has summoned a policeman, who roughly shakes the maid into a consciousness of the hard facts of existence.

THE HYPNOTIC MIRROR.—Quite a novelty in trick pictures, which should have a good run. The opening shows the inventor of the mirror displaying its marvellous qualities to the police. A criminal suspected of murder is brought into the room and made to take up a position by the side of the mirror. The professor stands opposite and throws him into a hypnotic trance. The suspect at once begins to re-act his crime, with vivid gestures, while at the same time in the mirror appears the whole scene of the murder. The revelation is too much for the murderer, who makes a full confession. As a result of this experiment the fame of the mirror spreads on all hands, and people rush to purchase one. The film shows the, often awkward, results of its use by various persons. Thus, a married woman, whose husband turns up to dinner in a very unsteady condition, brings the mirror into play, and it shows him enjoying himself riotously at a café, dancing with ladies of the *demi-monde*. A warm time follows for hubby. The mirror is also utilised by a schoolmaster, who having had a fool's cap placed on his head while asleep, and failing to elicit a confession from any of his pupils, sees the scene repeated in the mirror and is thus enabled to identify and punish the mischievous girl responsible for the prank.

ONE GOOD TURN DESERVES ANOTHER.—A well-set series of a genuinely pathetic nature. The period is that of the Middle Ages, and the opening scene shows the successful escape of a prisoner from the dungeon of a castle in which he is immured. After running some distance through the fields he falls exhausted. Meanwhile the alarm has been raised, and the crier is seen announcing the offer of a reward to a crowd of villagers. One of the auditors is a poor man, who on returning to his cottage finds two lawyers waiting for him with an order of eviction. He sends his two children into the fields to gather sticks while he argues with the officers and they find the convict, and taking pity on him give him bread. In gratitude he offers to carry their bundle of faggots to the cottage. On arrival he is welcomed by the kindly parents, who say nothing of their own misfortunes but prepare a meal for him. The eviction notice, however, catches his eye, and the peasants admit that they will soon be homeless. Intensely gratified for the kindness shown him, the escaped prisoner at once reveals himself in order that his benefactor may give him up to the police and claim the reward, and although the suggestion is angrily refused at first, it is at last adapted, and the peasant takes the prisoner to the castle and delivers him up to the guard. The acting of the subject is well above the average, and the natural setting is highly effective.

THE WRONG HAT.—A really humorous subject with some capital staging which pictures the misunderstandings, nearly culminating in a tragedy, which arise as the result of a simple mistake by a customer at a café, who in leaving by mistake takes the hat of another visitor instead of his own. The real owner is an old gentleman who has previously been seen parting from his portly, affectionate better half. The wrongful possessor of the hat proceeds from the café to call on a young lady, who points out that he has someone else's headgear, and hangs it up on a door nob. Here it is plainly visible to the passengers on top of a 'bus which draws up outside, and among these is the wife of the real owner, who recognises it, and imagining that her husband is engaged in an adventure with another woman, hastily dismounts, and rushing upstairs proceeds to "make a scene." She is pacified by the young man's explanations, and her husband being announced at this point (a waiter having directed him to the house) takes revenge for the shock he has given her by hiding behind a chair. She is discovered and in her turn accused of a love adventure, but explanations are once more entered into, and all ends well.

THE OLD SHOEMAKER.—The news that he is the winner of the first prize in an important lottery throws an old village shoemaker into a fever of delight, and after securing the money he begins "treating" everybody he meets. He unluckily finds his way into a low-class inn where the landlord and another ruffian ply him with drink until he is unconscious and then strangle him, and after taking his money, hide the body amidst the straw in the stable. The feature of the film is the manner in which, by good acting and some clever change effects, the remorse and fear of discovery of the murderers are featured. A postman who visits their house is rendered suspicious by their demeanour, and goes off to summon the police. Left alone again, the pair begin to drink again, but the figure of the murdered man continually appears to rebuke them, and at last in panic they grapple, and one strangles the other. The double murderer, left alone with the continually reappearing vision, loses his reason, and on the police entering with the postman he again imagines that his victim is one of the party and falls dead from terror.

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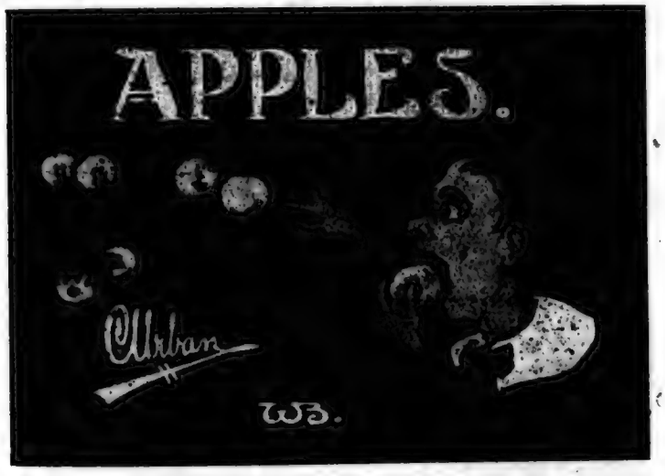
Urbanora House has again this week a more than ordinarily interesting list of subjects, a goodly proportion, mostly of the "natural" character, being the work of the English office, and particularly suitable, therefore, for presentation to English audiences. All are of fine quality, but for novelty of subject, pride of place must be awarded to Consul Crosses the Atlantic. "Consul," of course, is the wonderfully intelligent ape, whose feats on the music hall stage and as a motor driver, etc., have made him equally popular in America and Europe. The film shows some of the ways in which the almost human animal enlivened the Atlantic crossing for his fellow passengers. Consul's day is illustrated throughout from the time when, clad in a fetching sailor suit, of which he is obviously very proud, he does his share in the early morning "swabbing" of the decks until, dinner over and the subsequent cigar enjoyed, he disrobes himself for bed. Some of the animal's feats are remarkable; he stitches a handkerchief with a quiet gravity which is intensely amusing, shows himself a skilful cyclist by riding unassisted along the deck, plays ball with the juvenile passengers, roller skates in a manner which shows him to be no stranger to the exercise, and conducts himself with exemplary decorum at dinner, taking his glass of beer like a gentleman, and displaying a complete knowledge of the use of a knife and fork. The meal over, he daintily wipes his lips with a serviette and repairs to the deck for a smoke, negotiating a cigar with every sign of keen relish. Then, unlacing and removing his boots, he prepares for bed, to which, after an affectionate last kiss with his trainer, he repairs. This is a delightfully fresh subject, full of quaint humour, to which full justice cannot be done in a written description, and well deserves inspection.

Apples.—A boy and girl, gathering apples in an orchard, discover a sleeping tramp, whom they pelt with the fruit. He awakes and, venturing in search of assistance, discovers a policeman refreshing himself with the contents of a pewter measure. The tramp reports that thieves are in the orchard. Bobby, alert, whistles for assistance, while the tramp finishes the quart. The delinquents are sought by constables, who in turn sample the fruit and fill their helmets. The children are



chased by the police, who are caught by brambles, through which the are "helped" by the tramp. A garden wall presents no serious obstacl to the culprits, but their pursuers come to further grief, and the policeman is again hung up, while the tramp enjoys the apples secreted in his helmet. The policeman again finds trouble by immersion in a canal, and the tramp is jubilant. In the final scene the juvenile delinquents are enjoying the results of their misbehaviour, when they are surprised by the constable, who appropriates the fruit.

Blackpool, the Coney Island of England.—Blackpool, by virtue of the Aviation Meeting to be shortly held there, has at present an even greater interest for the public than always attaches to it as the most popular pleasure resort in the North of England, and this series is therefore very opportune. It is of a particularly fine quality, and the film, opening with a panorama of the front, in which the Tower appears prominently, shows practically all the advantages, natural or otherwise, to which the town owes its immense popularity. A fine picture is given of the Tower at close quarters, and the camera is thus swung downwards so that the streets at its foot, the front, and one of the piers are shown practically in a bird's eye view. An idea of the town's amusement possibility is afforded in views of the dancing in progress on the South Pier, and of the new roller skating switchback. A tramway run along the front, enables one to appreciate to the full the beauty of the broad promenade and of the large hotels and other buildings which flank it. Glimpses of life on the sands, where adults, children, and pets appear to equally enjoy themselves. A capital view of the launch of the lifeboat (specially arranged for the purpose of the picture) is given, and the film concludes with views of some typical Blackpool high seas—some of the prettiest rough sea pictures we remember being secured from various view points, in one of which the complete length of the promenade is seen, with the spray dashing almost across the parade.

The Uncle's Visit.—The Uncle notifies his advent by letter, in which he expresses a wish to find his nephew married and the father of a large family. The nephew, unmarried, is naturally in a quandary, but solves the problem by coaxing the maid to pose as his wife, while the children—six sturdy boys of various age and size—he draws for the occasion from a public school. Unfortunately for the success of the plot, the youngsters are too enthusiastic in their greetings of "Uncle," and general commotion and destruction ensues, with the result that the disgusted relative beats a hasty retreat, vowing disinheritance.

Williamson & Co.

He Can't Help It.—A Roma film picturing the uneasiness caused a cook by the susceptibility of her lover—a butler in the same household—to the charms of other servants. After catching him exchanging kisses with the parlour maid, she ponders the best means of curing him of his amorousness, and at last calls in the assistance of an old witch, who gives her an "anti-love potion" to put in her rival's wine. Unluckily the butler interrupts her with a kiss as she is pouring it out, and the potion finds its way into the tureen of soup waiting to be carried up to the dining-room by the butler. The result of a spoonful or two of soup on the "gentry" is remarkable—a spirit of violent antagonism being evoked, which leads them from spraying each other from the soda syphons, to direct physical violence and a rough and tumble ensues, in the course of which the table with its load of china, chairs, and guests are alike upset.

Nordisk.

The Red Domino is an interesting example of this firm's new process of machine colouring, and many of the scenes are immensely increased in effectiveness by the appropriate tinting of the dresses, etc. The film has a strong and well worked out plot centring about an attempt to assassinate the Reigner of a European Principality. The chief plotters are a Countess and a young man who has returned from exile in disguise to carry out the crime. The two are heard discussing their plans at a ball by a young diplomatist, who at once vows to defeat them. He hears further details of the plot by following the Countess to an empty house in the suburbs, which he enters through a window and listens to the talk of the conspirators. The attempt is to be made on the occasion of a grand ball given by the Prince. The conspirators are all there, so is the young diplomatist, disguised in a red domino. Unfortunately he is discovered and lured into an apartment and left there bound hand and foot. He frees himself with difficulty and gets back to the ball room just in time to see the Duchess and Prince go off together to a private room. He follows, and is just in time to seize the woman's arm, as, unobserved by the Prince, who is deeply enamoured with her, she is placing a poisonous powder in his wine.

The Nordisk Company have two further interesting additions—one of the travel class, illustrating the famous Trollhatten Waterfalls, and the other a comic entitled The Shortsighted Governess.

W. Butcher & Sons.

The new "Empire" pictures receive two interesting additions this week, and showmen will find it good policy to get into touch with the latest English producers. The Amorous Scotsman is of a humorous character. The chief figure is an eccentric old Scot who goes a-courting the portly cook of a farmer in his part of the world. His love-making suffers from numerous interruptions; first Jane, the servant maid, turns the garden syringe on them, and then a snapshot fiend, who has been flirting with Jane, proceeds to climb the wall of the garden to secure a photo of the other couple. While in this elevated position the old farmer returns from market, and seeing a trespasser as he thinks runs into the house and getting his gun, fires a charge of shot into the snapshotter. The latter tumbles off the wall on to Sandy and his lady,

and a general scrimmage ends the subject, in the course of which Sandy is drenched with milk by the farmer.

THE MAKING OF A SAILOR is a most effective series showing some of the steps in the training of the "handy man." The opening shows the entire company of future sailors marching, headed by their band, directly towards the camera. Physical drill on deck follows, the exercises with the aid of the vaulting horse being remarkably well performed. The movements in rifle and cutlass drill again display remarkably good training. A fencing bout between two lads is also well shown, and a most spirited glove contest for the "championship of the ship" calls forth immense enthusiasm from the boys gathered round the ropes. Serious work is resumed in gun drill—the weapons being mounted and dismounted from their carriages with real naval smartness. The final scene is a tattoo and horn pipe dance by the whole company on the main deck, each lad holding two flags. This presents a most effective finale to a series of far more than usual educational value and interest.

J. F. Brockliss.

THE DREAMS.—An old gardener is busy preparing his flower beds. It is a very warm day and he lies down and goes to sleep. He dreams that the tools prepare the beds, the flowers in pots come up of their own accord and place themselves in the prepared beds. The next scene shows the valet's dream. He goes up to his master's bedroom to make the bed and falls asleep in an arm-chair. He dreams that the bed has been made by invisible hands, his master's boots been cleaned and the room placed in order. His master wakes him up and kicks him out of the room for laziness. A young lady's dream is then shown. She has just watered some flower pots where she had planted some seeds, then settles down for forty winks on the sofa. In her dream she sees the flowers actually growing out of the pot which she had just previously watered. In the last picture a young artist finds a very pretty old country cottage with a lovely garden which he decides to make a picture of, finds he has forgotten to bring his stool, so decides to have a sleep instead. He dreams he has already finished the picture and is left dreaming.

Edison Mfg. Co.

A CHILD OF THE FOREST.—The opening scene shows an Indian squaw carrying her sick papoose down the trail. Pushing her way into the little mission chapel as the mass is being recited, she lays her papoose at the feet of the priest, who, mistaking her gestures, baptises it. Satisfied that the child has received the white man's medicine, she departs, and her gratitude knows no bounds when the child recovers. An emigrant train, crossing the plains a dozen or more years later, camps not far from the stream. A girl is overpowered by Indians, tied hand and foot and brought to the Indian village, where a council of war decides that her fate shall be death at the stake on the morrow. The squaw, whose papoose was spared to her through the good offices of the white man, as she thought, and who has grown to be a fine lad, takes a handkerchief from the captive, and placing it in the lad's mocassin, bids him carry it to the captive's friends. After a weary journey showing some fine scenery he finally reaches the emigrant's camp. The cowboys mount in haste, and by hard riding reach the Indian village before the captive is put to the stake. After a sharp fight the Indians are routed and the captive, together with the friendly squaw, brought back to camp.

THE PATIENCE OF MISS JOB is a short history of the conquest of the traditional bad boy by a little teacher in a Sunday-school. Her patience was severely taxed when the new scholar was taken to the annual Sunday-school picnic. The picture shows how he monopolised the swings, stole the big cake, started a fight or two, upset a boat with two of the other children in it, and did a few other things that added to his disgrace. It also shows how narrowly he escaped a merited spanking for each one of these pieces of mischief, how little Miss Job's patience over-ruled the Superintendent's righteous anger, and how, in the end, that patience reached the boy's heart and made him her friend. The little child actors in this picture are particularly clever.

A DASH TO DEATH.—The story deals with the unhappy marriage of a young and beautiful heiress who is forced by her parents to become the bride of an Italian nobleman. Her heart had long since been claimed by a young American. The honeymoon is scarcely over before the Duke shows marked indifference, then brutality, and finally infidelity. The news of his conduct is communicated in a cablegram to her father, who in his distraction turns for aid to the man whose suit had been rejected. The American immediately sails for Naples, arriving at the villa when the duke, confronted by his wife with glaring evidence of infidelity, is in the act of striking her. A quarrel ensues, in which the Italian is badly worsted. Gaining the outer gate, the duke jumps into his auto and dashes down the road. His pursuer manages to secure the services of a passing auto and is soon in hot pursuit. Up and down hill and around sharp curves with unslackened speed the heavy machines are driven, the American gaining on the duke with every turn of the wheels. But a few yards separate them when, in turning a sharp curve on the very edge of a steep cliff, the Italian loses control of his machine which, turning completely over, plunges down toward the rocky bottom 300 feet below.

Vitagraph Co. of America.

BORROWED CLOTHES.—Gaston and Henri, two struggling artists, in their studio. The postman brings a letter inviting them to a banquet. Realizing that their clothes are too shabby, they are in utter despair. A few moments later a young man fashionably dressed, enters and wants his portrait painted. The same idea comes to both—one at least can attend the banquet if clothes can be secured. They retire behind the screen, throw dice as to which

will wear the clothes of Mr Hayseed. Henri wins. Returning to their customer they succeed in getting him to put on a Roman gladiator's costume. This, of course, necessitates his removing his entire outfit, which Henri at once appropriates. Mr. Hayseed takes his position and Gaston starts painting, but as the hours go by he becomes tired. Here he refuses to pose any longer and starts for the ante-room, where he discovers that his clothes are missing. While arguing with Gaston the door bursts open and Henri, with three friends, stagger into the studio.

Hepworth Mfg. Co.

THE FATAL APPETISER.—An individual, suffering from lack of appetite is persuaded to try a patent nostrum, one dose of which produces an intense desire for food. He eats up everything in the house and then starts for the street with the craving for food as keen as ever. At a sweetstall, he grabs a handful of dainties and hurries off devouring them, leaving a mild curate under suspicion of stealing. An ice cream barrow a little further along is also raided and, then, entering a house in course of building to consume his captures the man is sighted by the various persons from whom he has stolen, who are following in a crowd. Now considerbly distended by his indulgences, the man takes to his heels, but the exertion proves too much for him and after rolling down a hill he collides with his pursuers at the bottom and an explosion completes the picture.

THE GIPSY'S BABY.—A hungry tramp is given a meal at a gipsy caravan. After leaving his hosts, he comes across the unconcious body of a man in the road—who has been attacked, though the tramp does not know it, by his entertainer at the caravan. He assists the injured man, who is the local doctor, to his home in the village, and the latter in gratitude installs him as coachman. A

little later, the gipsy's child is taken ill and the father hastens to the nearest doctor's house. On entering, he at once recognises and is recognised by the man he attacked. The latter is inclined to hand him over to the police, but the intervention of the coachman, who tells his master of the kindness shown him by the gipsies, prevents this and the doctor at last consents to go to the camp. His attention to the child saves its life and in gratitude the gipsies return the money stolen from him and implore forgiveness for the attack.

Cosmopolitan.

This company are issing a series of films by the British and Colonial Co., depicting the adventures of a female criminal, known as THREE FINGERED KATE. In the first subject we are introduced to her first victim—a jeweller—who is summoned to her flat, and with whose gems she vanishes as he is gallantly tying up the shoelace of her sister Mary. A detective is called in by the victim who, after discovering the imprint of three fingers on the jeweller's bag, traces Kate to a pawnshop. She escapes to the street and, entering the public baths, appropriates some one else's clothes, and passes the detective without recognition; the latter arresting the woman who leaves in Kate's clothes, only to find that the latter possesses the full complement of fingers.

Essanay.

THE EXPLOITS OF THE JAMES BOYS IN MISSOURI is a well-staged representation of the exploits and final disaster of a band of outlaws, who operated in the "Middle West" States during the years 1879—1888, and whose career was not unlike that of the "Kelly Gang" of Australia. Although the story is not so well known in this country as in America, the film should appeal to the English public by its vivid action and sustained interest. The whole career of the band, and particularly that of Jesse James, the leader, is illustrated from the time when, following the murder of their father, Jesse first joins the band of Quantiele, the guerilla chief, up to his death, by the treachery of Ford, an associate, the latter shooting him in the back, after luring him to his house on a friendly visit. The chief "hold ups" of the terrible band are also shown, in one scene a remarkable race between the rough riders and a monster locomotive being introduced. As an illustration of America in its earlier days, the subject is full of interest.

Lubin Mfg. Co.

THE WOMAN HATER.—It is understood between the two partners that no woman will be employed, the senior partner being a woman hater. It happens that the typist is discharged just as the senior partner leaves for his vacation. The engaging of a new typist is

left to the junior partner, who advertises for a lady stenographer. The senior's vacation is over. He returns, and you can imagine his consternation when he sees a girl stenographer! The junior partner now leaves for his vacation. When he returns, the senior presents to him the new stenographer as his intended wife.

THE DOCTOR'S BRIDE.—A doctor offers a home and protection to a fatherless girl. The new ward finds her way to the heart of the doctor. He proposes marriage, and is accepted. One of the wife's admirers hands her a note and asks her to see him after her husband has retired. The doctor decides to work before retiring, while his young wife stays in his office. She lies down upon the couch and is soon fast asleep. She dreams that she met her admirer outside the gate. He induced her to run away with him. He is soon tired of her and drives her from his home. Reverses come, and her lover loses everything. He becomes a drunkard, and drives her and her child from shelter. Weak from lack of food, she breaks down on the road, where she is found by Dr. Fletcher and revived. At this point of the dream the doctor has finished his work. He goes over to his young wife, lovingly awakening her.

THE HAUNTED HAT.—While walking down the street a man sees a hat crawling along. He calls the town constable, the judge, and the Fire Department—consisting of a fireman, the grocer and other leading citizens of the town. Each one is determined to solve the

mystery of the haunted hat, but the courage leaves them after they see the hat mysteriously moving along the streets of the borough. At last a little kitten playfully comes from under the hat, and peace reigns again.

Warwick Trading Co.

Several good subjects are this week released, including IN THE DARKNESS, a thrilling burglar story. The opening scene shows the interior of a public dining hall. The lady guests are adorned with jewels, and the scene is wonderfully gay. One by one the guests depart. A lady is escorted to her brougham, when a loafer jumps behind the carriage and is carried to the lady's house. Upon arrival she proceeds to take off her jewels, and places them upon the dressing table. She leaves the room to visit her child in another room. The loafer breaks through the French windows and secures the jewels. The woman returns, and, missing her jewels, gives the alarm. The thief seizes her by the throat, and a dramatic struggle takes place, in the midst of which the child rushes in and is struck down by the thief. Finally he is secured, when it is discovered that the child is dead, and the scene ends with the mother's grief and the burglar's remorse. There is not a dull moment throughout, the action being sharp and concise. It is well acted, and should be in high favour as a thriller. The length is a short and handy one.

Clarendon Film Co.

THREE SAILOR MEN AND A GIRL.—The trouble arises through the jealously of big Mr. James Jolly and diminutive Mr. Jack Sparrow, these two worthy salts being in love with the same girl. By way of playing one off against the other, she writes to both men making an appointment simultaneously for *tete-a-tete*. Now John Spalding, another rival, decides on a scheme by which he shall win the girl, and in the night, steals into the rooms of James and Jack and takes their clothes. Next morning each man suspects the other, and a quick encounter ensues, ending with a race through the streets, both men wrapped in bedding and determined to arrive first to explain the situation to Nettie. A huge crowd follows, and on their arrival, they find John has cut them out.

Bobby, The Boy Scout—Burglars' pay a successful visit to an house—Bobby offers to help track the ruffian but is refused. As amateur detective he is seen tracking the rogue. Peeping through a key-hole, he is overheard and locked in the burglars' cupboard. By an artful ruse, the ruffians are caught in their own trap, the boy recovers the jewels. afterwards lead the police to the burglars locked in their own home, and his agility in jumping over walls and ditches by means of his pole contrasts humorously with the difficulty which the police find in following him.

Cines Co.

A Sardinian's Honour is a sensational dramatic, remarkable for its perfect photography. The scenes of the drama are supported by fine scenic effects. The situations are thrilling and the climax is startling. Briefly the story shows the tempestuous love of an Italian for the sister of his friend. She does not reciprocate, and in a fury of passion he carries her off and holds her prisoner. Her aged father and her brother are distracted at her loss. She escapes from her incarceration and returns home, and having related the circumstances, her brother vows to avenge the affront put upon her. He takes up his gun and sallies forth on his murderous errand. The girl anxious to avoid a tragedy makes an appointment with her passionate adorer to warn him. They are discovered by the brother who fires in haste and kills his sister by mistake. He then grapples with the lover and they precipitate themselves down the rugged side of a cliff, to their inevitable destruction. The fierce struggle and the fearful descent is a startling climax to the story. The admirable acting of this exciting drama was in the capable hands of Signorina Fernanda Negri, and Signors Amletto Novelli, Reneto de Cros, and Orlando Ricci.

A Postman's Misfortunes.—This is a good comic and the quality of the film is excellent. A series of pictures show the postman bringing letters. Wherever he goes the news contained in the letters is bad and he gets a drubbing. After each misfortune he goes to his humble home and gets his wife to bandage him up. In the end he is a mass of bandages, with one arm in a sling. But a reversion of luck comes to him. He brings a letter to a gathering of friends telling them mother-in-law has met with an accident. Then he is embraced all round and entertainted to supper. While regaling himself another message arrives to the effect that ma-in-law has recovered and the poor postman is in for another chastisement.

Poor Mother.—This is a story of the degradation brought about by drink. The mechanic in his humble home is a slave to alcohol. He scowls at his little boy and forces the poor mother to give him money for drink. The boy to escape his father's harshness runs away and joins other boys at play in the woods and goes swimming with them. It is reputed that he is drowned, and his mother goes mad with grief and is put away in an asylum. The brutal father hears the news whilst gambling in a low-down café. The terrifying intelligence sobers him and he rushes home and to his immense relief finds the boy alive and well. The poor mother is gradually coaxed back to health and strength and a happy reconciliation follow.

Pathe Freres.

The Scarecrow (S.C.A.G.L.).—Flattered by the seductive speeches of a young sportsman staying in her father's house for the shooting season, Katherine dismisses Peter, her rustic wooer. Her father fixes up a scarecrow in the garden. He discovers, however, that the birds are not so much to blame as the marauding youngsters of the neighbourhood. Thereupon he decides to take the place of the scarecrow and catch the culprits. His ruse succeeds so well that Katherine and her lover fail to perceive the deception, and carry on their love-making within the hearing of the old man. He discloses himself, and insists upon an explanation. Peter then appears upon the scene, and again offers himself to Katherine, who this time accepts him.

Why Jones Couldn't Sleep.—Jones sets his alarm-clock overnight, and next morning it faithfully performs its duty and awakens him. He tries to sleep again, but a man overhead is polishing his floor, and another in the next door flat batters a hole through the wall in his endeavours to hang a picture. The weary man thereupon tries the balcony, but is forced to retreat before a deluge of water caused by a lady watering her plants. Down to the peaceful riverside wanders Jones, still in his pyjamas. A hammock suspended on a tree lures him with its promise of sweet repose, but a swarm of wasps send him distracted. A haystack next holds out an inducement, and Jones creeps in among the hay, but the watchful eye of the law is upon him, and he is marched off to the lock-up, where, upon the hard bed of his cell, he at last falls into a deep and blissful slumber.

A Good Action Rewarded (Coloured).—A prettily acted play, in which a little artificial florist's apprentice finds a pocket-book stuffed with bank notes and carries it to the police station. The gentleman who has lost the pocket-book has just completed a sale of property, and on his return home is horrified to discover his loss. He hastens to the police station, and is overjoyed at recovering the note-book. He is informed that the finder was a little girl, and requests that enquiries be made concerning her. The report furnished to him is to the effect that the child is an orphan, without friends or relations, and he and his wife, having no children of their own to brighten their home, decide to adopt her. This they do, and a future hitherto undreamt of opens out before the little orphan.

The Surprises of a Flirtation.—Dad and his two sons, Bert and Hal, have all been smitten by the charms of the same girl, and make her birthday the excuse for calling upon her, with an enormous bunch of pink roses each. Hal is first, and when there is a ring at the door, he is pushed into a stifling cupboard, whilst Kitty makes ready to welcome Bert. Another ring announces the arrival of a third admirer. Dad this time, and Bert goes into the piano. Yet another ring at the door, and Dad has to find refuge under a big chair cover. This time, however, it is only a lady friend, who, upon being put into possession of the facts, has a little joke. The two girls play a good, rousing duet on the piano, and a section view of the inside of the piano with the notes hammering Bert's nose is very funny. The girls tire themselves out at last and run away, and slowly, very slowly, three heads emerge from their hiding places. Mutual recognition and astonishment!

Resurrection is a really magnificent subject, adapted from Leo Tolstoy's novel. Everyone will remember how Katusha, as an orphan child, was brought up and educated by Prince Nehludof's aunts in the capacity of half ward, half servant. How after the wrong done to her she was turned adrift, and how Prince Nehludof, serving on the jury in the poison case, was horrified to recognise Katusha in the prisoner, and resolved to devote his life to her moral resurrection. How he did so, and also how some measure of happiness ultimately came to Katusha, when in the wilds of Siberia she was united to Valdimir Simonson, a political prisoner. is shown in a series of expert scenes. In every way a notable film, which every showman should see.

American Biograph Co.

The Biograph Co. have again a suitably varied list of subjects headed by one of those beautifully acted and finely set Indian stories, for which they are famous. This is entitled Comata, the Sioux, and while embodying a comparatively simple story, is full of poignant situations. Comata, a Sioux brave, loves Clear Eyes, the daughter of the chief of the tribe, but the latter prefers a white cowboy, and one morning steals away from her father's tent to the latter's cabin. Comata meets her in the forest, and unsuccessly attempts to restrain her from a step which he sees cannot but end in misery, but the girl is wilful. and goes her own way, and the brave thereafter, with unaffected devotion, sets himself to observe the treatment she receives from her white husband. Two years pass, and the latter's affections are transferred to the pretty daughter of a white ranch owner who, thinking him single. willingly consents to an engagement. Comata is an unseen witness of love passages between the two, and reveals the truth to Clear Eyes, who with her child goes with him to the white girl's house. Confronted with the woman and child, the white man cannot deny his perfidy, and is ordered away by the girl's father. The Indian maid, heartbroken at his treachery, takes off her civilized clothes, and resuming her Indian finery, with her child starts once more for the mountains. The ever watchful Comata comes to her assistance when she is almost overcome with fatigue, and the two finish the journey together. The impressive, but restrained acting of the characters. the beautiful natural setting of the story, and the fine photographic quality, should make this one of the most popular of Biograph subjects.

Getting Even is a capital comedy subject of moderate length. with, as chief character, the youngest member of a camp of miners "out West." Bud, as he is called, is shown in the first scene with several of his companions, being introduced to a remarkably pretty

young lady, newly arrived at the camp. Bud's gallantries to the lady excite the derision of his companions, who express their opinion of his youthful presumption by turning him upside down and administering a hearty spanking. Immensely chagrined at the indignity, the boy registers a silent vow to get even. Later, the "boys" are seen in the sleeping hut, arranging themselves in all sorts of fancy costumes for a ball at the local saloon. Bud, on the plea of toothache, stays behind, but as soon as the others have

gone, gets himself up in female attire, and presents so striking an appearance that on entering the saloon he is the "belle of the ball" and has all the males at his feet—more particularly the miner who was the chief instrument in his discomfiture. Narrowly escaping discovery as the result of being found enjoying a bottle of rum and a cigarette behind the door, Bud at least gets the infatuated miner on his knees, making protestations of affection in the middle of the ballroom, and then turns the tables neatly by removing his hat and mask.

THE CHILDREN'S FRIEND.—A pretty. well photographed story of a childrens' seaside outing which nearly ended disastrously. The youngsters set out with the baby in a little cart drawn by Rover the dog and a favourite dove is also one of the party. A childish dispute divides the youngsters into two parties: one of these reaches home safely, only to find that the other, which includes the baby is still missing. They have as a matter of fact fallen into a sand pit and are unable to get out. The distracted parents search everywhere for the children unsuccessfully, but at last return to the house. Meanwhile it has occcurred to the eldest child to make the dove the bearer of a message. A note briefly describing their dilemma is tied to its neck and it is sent homewards. And in possession of the knowledge of the children's whereabouts the adults make their way to the spot and a rescue is effected.

R. Prieur.

NEW BOOTS.—This film pourtrays the unpleasant adventures of a bridegroom. At the last minute the bootmaker arrives and the brigegroom endeavours to put the boots on and finally succeeds. In the street he experiences great difficulty in getting along. In church the pain grows more intense and after the ceremony the unfortunate one endeavours to pursuade the clerk to change boots with him, which he declines. The bridal party go to a cafe and the bridegroom sees a tramp. Acting upon an inspiration he takes off his boots and places them where the tramp can see them and then hides himself. The idea is successful and he obtains a comfortable though not elegant pair of boots. The tramp soon regrets his folly and rushing to the cafe insists upon having his boots back. The bridegroom decided to abandon his boots and go through the rest of the day in his socks.

FOOTBALL CRAZE.—A team are playing with a ball. and when one of their number rushes off the field with it they follow him. A wild game ensues in the streets, the ball being passed from hand to hand, kicked and thrown in all directions. Tradesfolk find themselves surrounded by a hustling mob of footballers, who spoil their goods and damage all that comes before them. After entering a cafe, where some brisk passing is done, endangering the features of the occupants as well as the fittings of the shop, the chase leads the players to the housetops, whence they fall to the ground When at last the players take to the river, the police find a convenient time to arrest them. At the prison they are lodged in a cell, where the inspector and the whole force come to examine them. The footballers explain the rules of the game to the police, and offer to play them. This offer is accepted, and while the police become engrossed in the game the prisoners escape.

A. E. Hubsch & Co.

THE BLIND BANKER is a film full of pathetic incidents. The banker recovers his sight after an operation, is attracted by his young lady secretary and repelled by the aged appearance of his faithful wife. After a quarrel, the husband and wife part, divorce ending their legal tie. The banker marries his secretary, and on his wedding day is shot by his wife's discarded lover. Again he loses his sight, and his first wife and daughter nurse him, and finally, after divorcing his second wife, re-marries his first wife and all ends happily.

ALL SAINTS DAY is a stirring dramatic, dealing with two lovers who, in spite of a cruel father's refusal, elope and have a hard struggle for life. The husband is a violinist, and sinks lower and lower until he is compelled to play in the streets. Six years after the wedding he dies from exposure. All Saints Day arrives, when the Parisians cover the graves of their dear ones with flowers. In a cemetery where the violinist is buried, his widow and child come in contact with her parents, and a reconciliation takes place. The film is full of dramatic surprises, and should enthral audiences.

THE GERMAN NAVY is a capital film of the kind that is proving so popular. We have the tars on board going through their multifarious duties, clearing the vessels for action, signalling, bathing etc. We have some fine views of the German Fleet at anchor, torpedo boats, gunboats, and vessels of every description, including some capital sea effects. A NIGHT IN THE BARRACKS is a good comic, well acted and of excellent photographic quality, showing some amusing pictures of barrack life.

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Week's Current Films denoted by asterisk *

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The Film House, Gerrard St., W.

Uncle's Day with the Children	400
The Miser's Fate	460

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*Comata the Sioux	963
*Getting Even	587
*The Children's Friend	386

W. G. BARKER,
Westmorland Lodge, Ealing Common, W.

Arrival of Dr. Cook at Copenhagen	210

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

Smugglers' Dogs v Custom House Dogs	570
Professor Hooligan's Trap	425

BUTCHER & SONS,
Camera House, Farrington Av.

*Amorous Scotsman	133
*Making of a Sailor	370

CINES CO., Ltd.,
Arundel St., Strand, W.C.

*Postman's Adventures	413
*Sardinian's Honour	675
Beatrice Cenci	1033
Duty	515

CLARENDON FILM CO.,
Limes Road, Croydon.

*Bobby, the Boy Scout	525
*Three Sailor Men and a Girl	495
When Father Wears Stays	355
The Dear Old Dog	460

COSMOPOLITAN FILM CO.,
The Film House, Gerrard St., W.

*Ideal Servant	485
Exploits of Three Fingered Kate	615
Holland	610

CRICKS & MARTIN,
The Film House, Gerrard St., W.

*The Wanderer's Return	500
A Seaside Episode	440
White Farm at Crichel	310

ECLAIR CO.,
8 Rue Sainte Augustine, Paris.
Agents—WALTER TYLER, Ltd.

The Remorse (art film)	630
Air-les-Ternes	310

ESSANAY FILM CO.
H. A. Spoor, 5 New Compton St.

*Exploits of James Boys in Missouri	1054
An Enterprising Florist	504

EDISON MFG. CO.,
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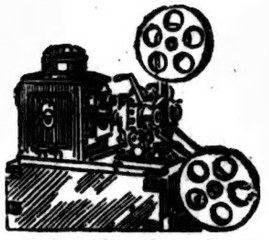

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